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THE ELEANOR SMITH MUSIC PRIMER

BY
ELEANOR SMITH



AMERICAN BOOK COMPANY
NEW YORK . . . CINCINNATI . . . CHICAGO

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PRIMER

PREFACE

THE Eleanor Smith Music Primer presents a collection of songs to be used during the first year in which it is advisable that a book be placed in the hands of the children.

The songs comprising the book will be found varied in origin and character, childlike in spirit and very simple in structure. The tastes of all, rather than the tastes of a few children, have been considered, and songs expressive of the natural activities and interests of childhood will be found on every page.

Music of lasting quality has been chosen — songs which, when remembered in later years, may be treasured as the foundation of mature good taste. Chief among these are the beautiful folk songs with which the book abounds. These come from many nations and are, for the most part, original children's songs. That German folk songs are in the majority will appear natural when we remember that the most domestic nation is also the most musical.

Many French and English melodies have been included, as well as others from Scandinavian and Slavic countries. Among the songs in artistic form are contributions from well-known composers, — Americans and Europeans being equally well represented.

The contents of the Primer has been divided into three parts: Part I is composed of songs to be learned by note. These songs, which are for the most part accompanied, will be valuable for artistic reasons. Through their agency, children will be taught to sing, their interest in music will be stimulated and their appreciation of good music will be assured. Part II consists of a group of melodies, most of them exceedingly simple. The structure of these songs is so obvious that the melodic forms composing them can be effectively observed and studied. Part III comprises a considerable number of the simplest tunes, many of them of obvious structure, which it is intended shall be used for practice in sight reading and in writing music.

The typographical arrangement of the Primer will commend itself to children and teachers alike. Reading and observation are rendered easy, and confusion is avoided in the case of the accompanied songs, by printing the melody in large, clear type, while the accompaniment is printed in smaller type. Throughout Part II and Part III each line represents a complete phrase of the song, thereby making the child's observation and study more easy and definite.

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The Eleanor Smith Primer

Part I.

Songs for Rote Singing and Practice
To be Learned by Imitation.

In Our Garden

Words adapted by Eleanor Smith

Old Folk Song

Allegretto

The lark - spur blue and pop - pies red
 The hol - ly - hock stands prim and tall:
 There's i - ris proud in bon - net blue,

Are bloom - ing in our gar - den bed.
 Nas - tur - tium climbs the gar - den wall.
 But best I love my pan - sies true.

Three Merry Maidens

After Kathe Freillgrath

Carl Reinecke

Allegretto



Three mer-ry lit - tle maid-ens, Ti - ny sis - ters
What did they talk a - bout, These mer-ry maid-ens
Talked of the grapes that grew Up - on the gar - den

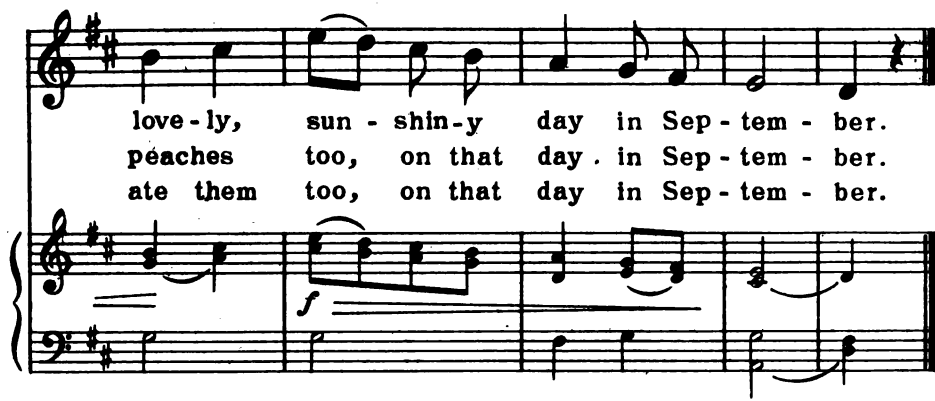


all, Ti - ny sis - ters all; Three mer - ry
all, On the gar - den wall? Talked of the
wall, On the gar - den wall; Talked of the



maid - ens sat up - on the gar - den wall, One
ber - ries red that rip - en in the fall, Of
ap - ples sweet and pur - ple plums that fall, And





love-ly, sun - shin-y day in Sep - tem - ber.
 peaches too, on that day in Sep - tem - ber.
 ate them too, on that day in Sep - tem - ber.

The Echo

Kate Forman

Arthur Edward Johnstone

Allegretto



O come and hear, an ech-o's call-ing so,
 It's not a child, and still it loves to play;
 What fun to run and catch it— let us try;



A - long the hill, where all the bush-es grow;
 It's not a bird, and yet it flies a - way;
 A - long the hill, be - fore the thing can fly,



How sweet and clear! It's call-ing us I know—
 It loves to mock— now hear what it will say—
 I look and look, but on - ly find a cry—



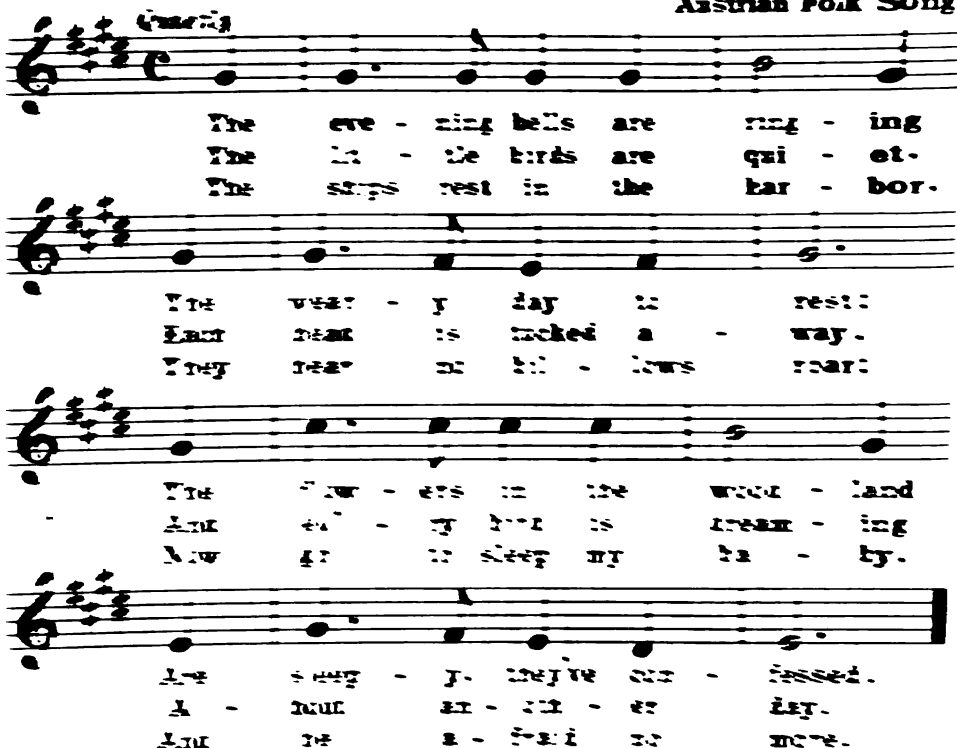
Hel - lo! hel - lo! hel - lo! —
 Good - day! good - day! good - day! —
 Good - bye! good - bye! good - bye! —

Evening Bells

Rebecca B. Foresman

Austrian Folk Song

Gloria



The eve - ning bells are ring - ing
 The lit - tle birds are qui - et -
 The sheep rest in the bar - bor.

The veal - y day is rest:
 Each head is tucked a - way.
 They rest in the low - ly fold:

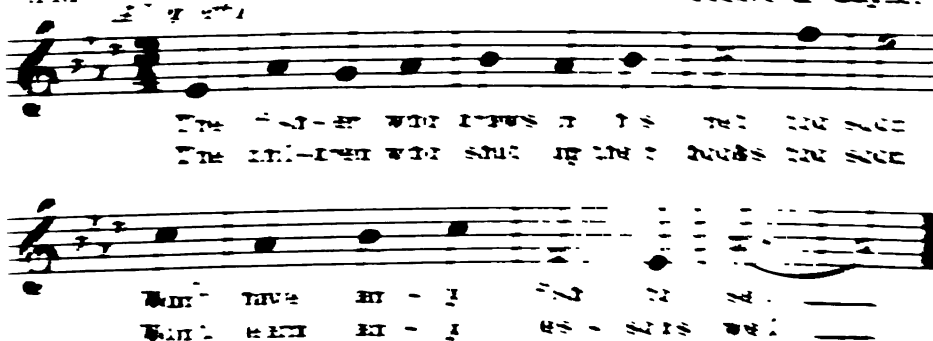
The flow - ers in the wood - land
 And ev - ery tree is dream - ing
 Now as it sleep, my fa - ty.

And sing - y, they're all -
 A - round at - ter - at -
 And in a - gain to more.

Fisher and Children

Light

John J. Gardner



The fish - er and the chil - dren
 The fish - er and the chil - dren

And there they are
 And there they are

Dance, Children, Do

9

From the German

Max Stange

Slow waltz tempo

Dance, children, do! For whole is ev'ry shoe;
Dance, children, do! A hole is in each shoe;

Nev - er think of leath - er But fro - lic all to - geth - er, Tra
Cob - bler' I'll make you new ones, Such pret - ty pink or blue ones, Tra

la la la la, tra la la la la la,

Dance, children, do! — For whole is ev'ry shoe.
Dance, children, do! — A hole is in each shoe.

The Mill

Edith May Holmes
Smoothly

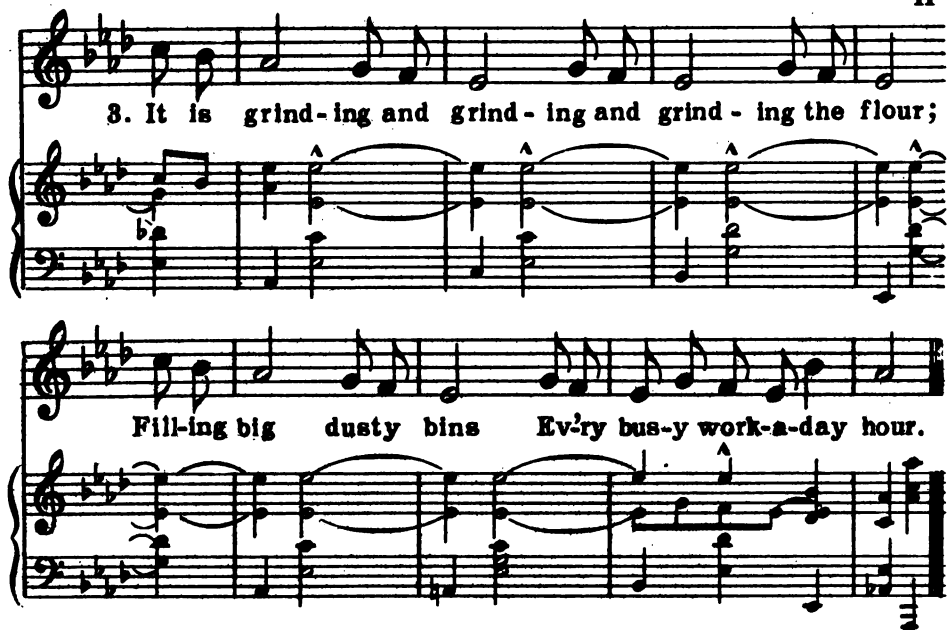
Arthur Edward Johnstone

1. Hear the wheel of the mill Go a-round and a-round;

If the wa-ter were still You could nev-er hear the least sound.

2. But it's o-ver and o-ver And o-ver it goes;

It is turned by the rush Of the stream as it flows.



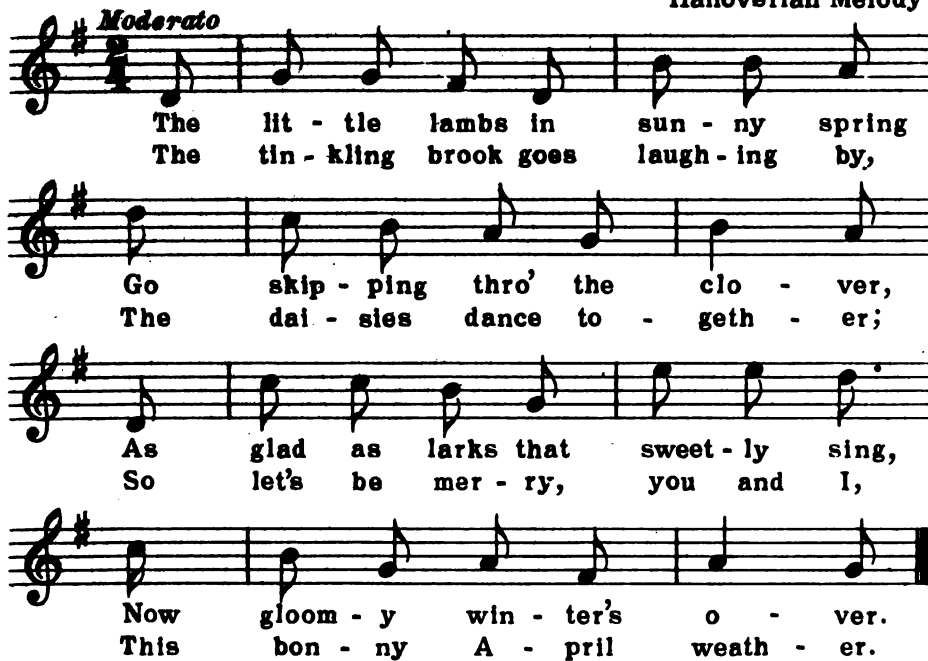
3. It is grind-ing and grind-ing and grind-ing the flour;
 Fill-ing big dusty bins Ev'-ry bus-y work-a-day hour.

In April

Justin Bertuch

Hanoverian Melody

Moderato



The lit-tle lambs in sun-ny spring
 The tin-klng brook goes laugh-ing by,
 Go skip-ping thro' the clo-ver,
 The dai-sies dance to-geth-er;
 As glad as larks that sweet-ly sing,
 So let's be mer-ry, you and I,
 Now gloom-y win-ter's o-ver.
 This bon-ny A-pril weath-er.

Holiday, Sing Holiday!

L. A. E. Poulsen

Ludwig Gruenberg

mf Vivace

Now in doors we need not stay, Hol - i - day, sing
 Joy - ous - ly we haste a - way, Hol - i - day, sing

hol - i - day! Free - ly we may laugh and shout,
 hol - i - day! Though in school were grave and still,

Gay as sun-beams flit a - bout, Book and pen and
 Learning les - sons with a will, Oh! how gai - ly

poco rit

map and slate Till an - oth - er school-day wait.
 do we laugh While the sweet fresh air we quaff!

poco rit

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a 2/4 time signature. The tempo is marked 'mf Vivace'. The score is divided into four systems, each with a vocal line and a piano accompaniment. The lyrics are written below the vocal line. The piano part includes various musical notations such as eighth notes, quarter notes, and rests. The score concludes with a 'poco rit' marking.

f a tempo

We are free as birds and flow'rs,
Work to day we blithe - ly shun,

f a tempo

poco rit

All this long, long day is ours!
Give the hours to sport and fun.

poco rit *a tempo*

Her Dairy

Peter Newell

Alice Bennett Wing

Andante

"A milk-weed, and a but - ter - cup, and a
cow-slip," said sweet Ma - ry, "Are grow - ing in my
gar - den plot, and these I call my dai - ry."

When the Red Leaves Dance

Margaret Slade

Eleanor Smith

Allegro moderato

When the red leaves dance On the sun-ny lea, Then with
 When the west wind sings In the ma-ple tree Till the
 When the streamlets laugh To the might-y sea, Then as

mf

skip and trip, We all dance with glee, Tra la la la la, Tra la
 ech-oes shout, We all sing with glee, Tra la la la la, Tra la
 gay as they, We all laugh with glee, Tra la la la la, Tra la

la la la, We all dance, we all dance with glee.
 la la la, We all sing, we all sing with glee.
 la la la, We all laugh, we all laugh with glee.

Idle Sally

15

Text adapted by L.A.E.Poulsen

Norwegian Folk Song

Moderato

Here comes i - dle Sal - ly! Gay, roaming thro' the
Fie! fie! i - dle Sal - ly! If thus you ev - er

The first system of musical notation for 'Idle Sally'. It features a vocal melody in treble clef and piano accompaniment in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked 'Moderato'. The lyrics are: 'Here comes i - dle Sal - ly! Gay, roaming thro' the Fie! fie! i - dle Sal - ly! If thus you ev - er'.

val - ley; O - le's wife is churn - ing,
dal - ly You will have no but - ter,

The second system of musical notation. The lyrics are: 'val - ley; O - le's wife is churn - ing, dal - ly You will have no but - ter,'.

Work - ing hard at home; Sal - ly is a wand'rer,
You will have no cheese, While they feast at O - le's

The third system of musical notation. The lyrics are: 'Work - ing hard at home; Sal - ly is a wand'rer, You will have no cheese, While they feast at O - le's'.

Car - ing but to roam. Here comes i - dle Sal - ly!
Of - ten as they please. Fie! fie! i - dle Sal - ly!

The fourth system of musical notation, which concludes the piece. The lyrics are: 'Car - ing but to roam. Here comes i - dle Sal - ly! Of - ten as they please. Fie! fie! i - dle Sal - ly!'.

The Postillion

C. Dieffenbach

August Wiedermann



A gay pos-til-lion I would be, With boots and jingling
Three cornered is the hat I'd wear, A sil-ver horn I'd
Up - on my horse's back I'd sit, The coach would roll be-
A gay pos-til-lion I would be, My knot-ted whip I'd



spurs, A scar-let jack-et I would have, And
blow, And ma-ny pret-ty mel-o-dies I'd
hind, And when to oth-er towns I came My
crack, Each day I'd drive to Af-ri-ca, At



col-lar made of fur. Tra-ra, tra-ra, tra-
play up-on it- so! Too-too, too-too, too-
horn I'd gai-ly wind. Too-too, too-too, too-
eve-ning I'd come back. Tra-ra, tra-ra, tra-



ra, tra-ra, tra-ra, tra-ra, tra-ra. A
too, too-too, too-too, too-too, too-too. And
too, too-too, too-too, too-too, too-too. And
ra, tra-ra, tra-ra, tra-ra, tra-ra. Each



scar-let jack-et I would have, And col-lar made of fur.
ma-ny pret-ty mel-o-dies I'd play up-on it- so!
when to oth-er towns I came My horn I'd gai-ly wind.
day I'd ride to Af-ri-ca, At eve-ning I'd come back.

Green Grow the Leaves

17

Old English

Old English Game

Moderato

Green grow the leaves on the haw-thorn tree,
Green grow the leaves on the haw-thorn tree, A
rin-gle and a jin-gle and a nev-er-can-a-gree,
For the birds in their song sing mel-o-dy, Mel-o-dy,
Mel-o-dy, The birds in their song sing mel-o-dy.

Detailed description: The musical score for 'Green Grow the Leaves' is written on five staves in G major (one sharp) and common time (C). The tempo is marked 'Moderato'. The melody is simple and repetitive, with lyrics written below the notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The notes are: G4, A4, B4, A4, G4, F#4, E4, D4, C4. The second staff continues: D4, C4, B3, A3, G3, F#3, E3, D3, C3. The third staff: D3, C3, B2, A2, G2, F#2, E2, D2, C2. The fourth staff: D2, C2, B1, A1, G1, F#1, E1, D1, C1. The fifth staff: D1, C1, B0, A0, G0, F#0, E0, D0, C0.

Trees

Sara Coleridge

Folk Song

Moderato

The Oak is called the King of Trees,
The Pop - lar grows up straight and tall,
The Fir - tree use - ful tim - ber gives,
The Asp - en quiv - ers in the breeze.
The Pear - tree spreads a - long the wall.
The Beech a - mid the for - est lives.

Detailed description: The musical score for 'Trees' is written on two staves in D minor (two flats) and 3/4 time. The tempo is marked 'Moderato'. The melody is simple and repetitive, with lyrics written below the notes. The first staff begins with a treble clef and a key signature of two flats (Bb, Eb). The notes are: D4, C4, B3, A3, G3, F3, E3, D3, C3. The second staff continues: D3, C3, B2, A2, G2, F2, E2, D2, C2.

The Sandman

Harvey Worthington Loomis

Arthur Edward Johnstone

Moderato dolce

Songs of eve-ning humming, I can hear him
When the morn is breaking, Birds and flow-ers

com-ing, That must be the sand-man now;
wak-ing, Then the gen-tle sand-man sleeps;

He has left the flow-ers
Where the sheep are brows-ing

Dream-ing in their bow-ers,
You may seek him drow-sing,

Kissed the blos-soms on each bough. _____
Har-vest fair of dreams he reaps. _____

dolce
Chil-dren with-out num-ber, He will sing to
Weav-ing them to-geth-er Thro' the sum-mer

dolce

dim
slum-ber, _____ For he will best know
weath-er, _____ While out of sight he

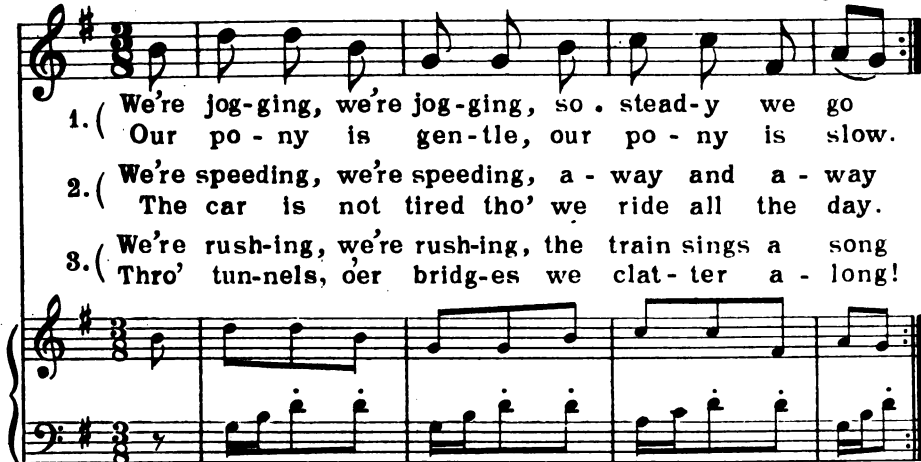
dim

1 2
how. _____ keeps.

Text adapted by
Kate Forman

Travelling.

German Nursery Song



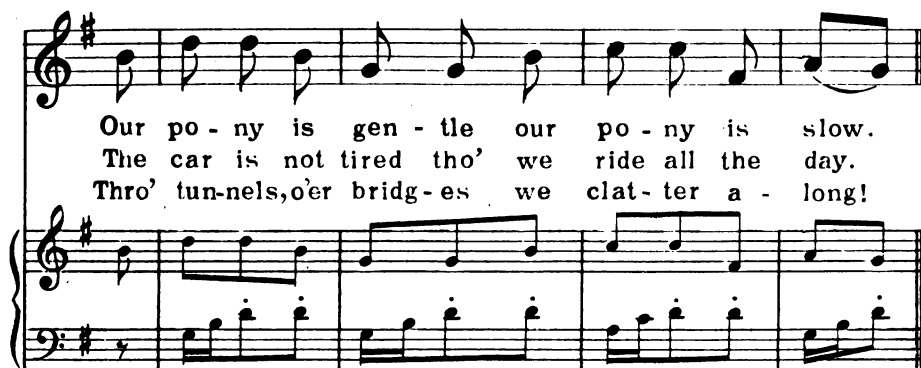
1. (We're jog-ging, we're jog-ging, so . stead-y we go
Our po - ny is gen-tle, our po - ny is slow.

2. (We're speeding, we're speeding, a - way and a - way
The car is not tired tho' we ride all the day.

3. (We're rush-ing, we're rush-ing, the train sings a song
Thro' tun-nels, o'er brid-ges we clat-ter a - long!



Sing fa la la la la as gen-tle we go,
Sing fa la la la la a-way and a-way,
Sing fa la la la la the train sings a song,



Our po - ny is gen-tle our po - ny is slow.
The car is not tired tho' we ride all the day.
Thro' tun-nels, o'er brid-ges we clat-ter a - long!

The Lady of the Moon

21

H.W.L.

Harvey Worthington Loomis

Allegretto

p

I love the La - dy of the Moon - her
And then I see a wondrous land I

The first system of the musical score for 'The Lady of the Moon'. It features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked 'Allegretto' and the dynamics are 'p' (piano). The vocal line begins with a whole rest followed by a series of eighth and quarter notes. The piano accompaniment consists of chords and single notes.

mp

smile is made of light; She of - ten comes when
do not know by day - The La - dy of the

The second system of the musical score. The vocal line continues with quarter and eighth notes. The piano accompaniment features chords and single notes. The dynamics are marked 'mp' (mezzo-piano).

I'm in bed and kiss - es me good - night.
Moon is there to lead me all the way.

The third system of the musical score. The vocal line concludes with a half note and a whole note. The piano accompaniment features chords and single notes. The dynamics are marked 'mp' (mezzo-piano).

Bessie Bell and Mary Gray

Mother Goose

Arthur Edward Johnstone

Allegretto

Bes - sie Bell and Ma - ry Gray, They
 Bes - sie kept the gar - den gate, And
 were two bon - ny las - sies; They built their house up -
 Ma - ry kept the pan - try; Bes - sie al - ways
 on the lea, And cov - ered it with rush - es.
 had to wait, While Ma - ry lived in plen - ty.

Snow in Town

R. Marks

Eleanor Smith

Moderato

Nothing is quite so qui - et and clean As snow that
 falls in the night; And is - n't it jol - ly to
 jump from bed And find the world all white?

Baby's Dreams

23

From the French by L.A. E. Poulsson

Old French Lullaby

Un poco allegretto

Pret-ty dreams for Ba - by wait
Day is done and night is near,
Wea-ry is my child with play,
Big and strong will Ba - by grow,

Just be - yond the Slum-ber Gate; Come, dreams,
Time to sleep, my Ba - by dear; Come, dreams,
Run-ning, run-ning, all the day; Come, dreams,
If to sleep he'll quick - ly go; Come, dreams,

Come to Ba-by, come; Come, dreams, Come to Ba-by, come.
Come to Ba-by, come; Come, dreams, Come to Ba-by, come.
Come to Ba-by, come; Come, dreams, Come to Ba-by, come.
Come to Ba-by, come; Come, dreams, Come to Ba-by, come.

With Dancing Step

Henry Johnstone

Gertrude Madeira Smith

Allegretto grazioso

With danc - ing step I touch the ground Where
With ten - der hand each bud I stroke On
I croon a car - ol of good cheer And

seeds and roots are sleeping sound, And straightway they wake
thorn and row - an, ash and oak, Un - til they o - pen
all the birds both far and near Take up the tune till

up from sleep And towards the light be - gin to creep.
one by one And spread their leaves to catch the sun.
loud and long The woods are ring - ing with their song.

Fairy Stories

25

After K. Freiligrath

Carl Reinecke

Andantino

Our Ma - ry sits read - ing un - der the tree, Of
The grass soft - ly waves, the bird sweet - ly sings, But
The trees soft - ly tell their tale of the Spring, The

p

gi - ant and goblin and fair - y, Of princess and prince, of
Ma - ry is lost in her sto - ry; The princess bewitched in
flow'rs in the border are gleaming; But Ma - ry, of prince and

wick - ed old witch, Of god - moth - er, faith - ful and wa - ry.
mag - i - cal sleep, The prince coming soon in his glo - ry.
prin - cess so fair, And gob - lin and fair - y is dreaming.

The Wonderful Sea

Ada Stewart Shelton

Jessie L. Gaynor

With spirit

The sea, the sea, the
won - der - ful sea Has joys in plen - ty for
you and me. We will run on the sands when the
tide is low, We will climb on the rocks where the

The musical score is written for voice and piano. The key signature is one sharp (F#), and the time signature is 6/8. The score consists of five systems of music. Each system includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note bass line and a more melodic treble line. The vocal line is written in a simple, accessible style with lyrics provided below the notes. The tempo/style marking 'With spirit' is placed above the first system.

sea weeds grow. The sea, the sea, the wonderful sea! It's

waves keep call - ing to you and me. They are

call - ing to swim and to dive and play, As they

dash on the sands in their foam and spray.

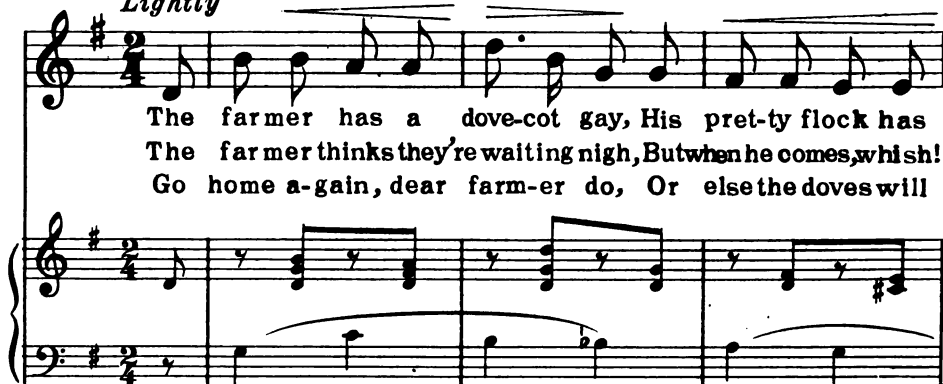
The musical score is written in G major (one sharp) and 4/4 time. It consists of a vocal melody and a piano accompaniment. The piano part features a steady eighth-note bass line in the left hand and a more active melody in the right hand, often using triplets and sixteenth notes. The vocal line is simple and follows the lyrics. The piece ends with a final chord in the piano part.

The Farmer and the Doves

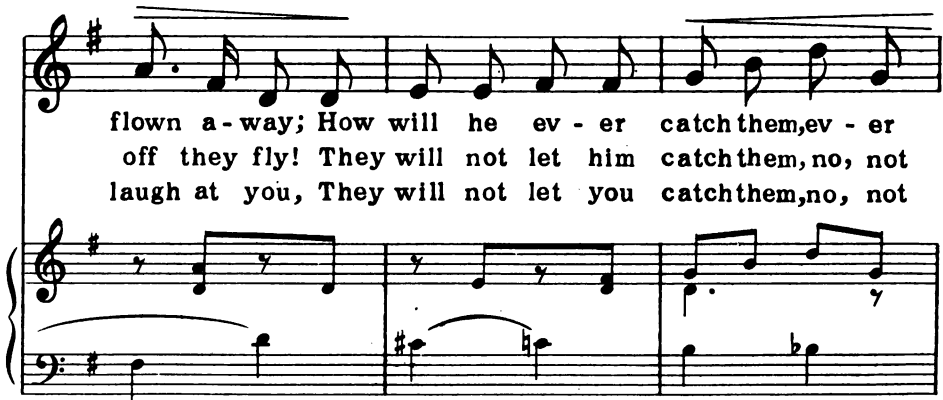
From the German

Ernst Schmid

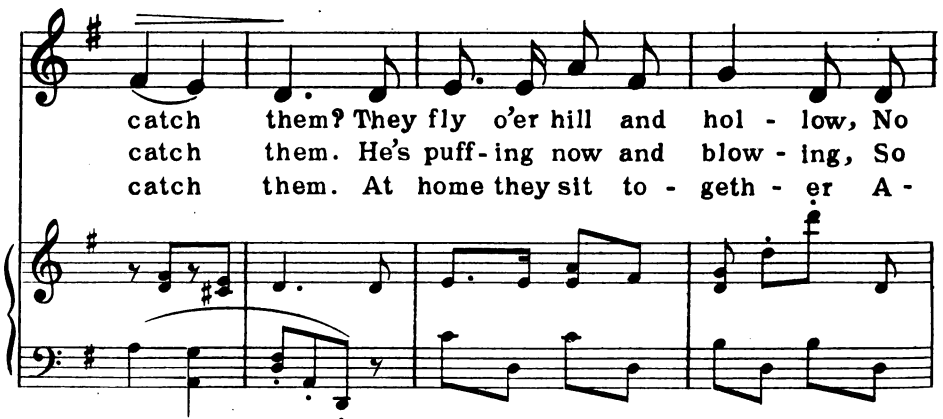
Lightly



The farmer has a dove-cot gay, His pret-ty flock has
The farmer thinks they're waiting nigh, But when he comes, whish!
Go home a-gain, dear farm-er do, Or else the doves will



flown a-way; How will he ev - er catch them, ev - er
off they fly! They will not let him catch them, no, not
laugh at you, They will not let you catch them, no, not



catch them? They fly o'er hill and hol - low, No
catch them. He's puff-ing now and blow - ing, So
catch them. At home they sit to - geth - er A -

wings has he to fol - low, How will he ev - er
fast has he been go - ing, And yet he can - not
preen-ing each a feath - er. Now try a - gain to

catch them, ev - er catch — them?
catch them; can - not catch — them.
catch them; try to catch — them.

Fairies

Anon.

Scandinavian Tune

Allegretto

The woods are full of fair - ies, The
trees are all a - live, The riv - er o - ver -
flows with them, Just see them swim and dip and dive.

Farewell to the Farm

Robert Louis Stevenson

Alice Bennett Wing

Allegretto

The piano introduction consists of two staves. The right hand begins with a treble clef, a key signature of one flat (B-flat), and a 6/8 time signature. It starts with a forte (*f*) dynamic and features a series of eighth and sixteenth notes, including a triplet of eighth notes. The left hand, in bass clef, provides a steady accompaniment of eighth notes.

mf

The vocal melody is written on a single staff with a treble clef, one flat, and 6/8 time. It begins with a mezzo-forte (*mf*) dynamic. The melody is composed of eighth and quarter notes, with a slight rise in pitch towards the end of the line.

The coach is at the door at last; The ea-ger chil-dren
To house and garden, field and lawn, The mead-ow gates we
And fare you well for - ev - er - more, O lad-der at the
Crack goes the whip and off we go, The trees and houses

The piano accompaniment for the first line of lyrics is shown on two staves. The right hand has a treble clef and features a series of chords and eighth notes. The left hand, in bass clef, plays a steady accompaniment of eighth notes. The dynamic is marked as forte (*f*).

The vocal melody continues on a single staff with a treble clef, one flat, and 6/8 time. It features a mix of eighth and quarter notes, with a slight rise in pitch towards the end of the line.

mount-ing fast And kiss-ing hands, in cho-rus sing: Good-
swung up - on, To pump and sta-ble, tree and swing: Good-
hay-loft door, O hay-loft where the cob-webs cling: Good-
small-er grow; Last, round the woody curve we swing: Good-

The piano accompaniment for the second line of lyrics is shown on two staves. The right hand has a treble clef and features a series of chords and eighth notes. The left hand, in bass clef, plays a steady accompaniment of eighth notes.



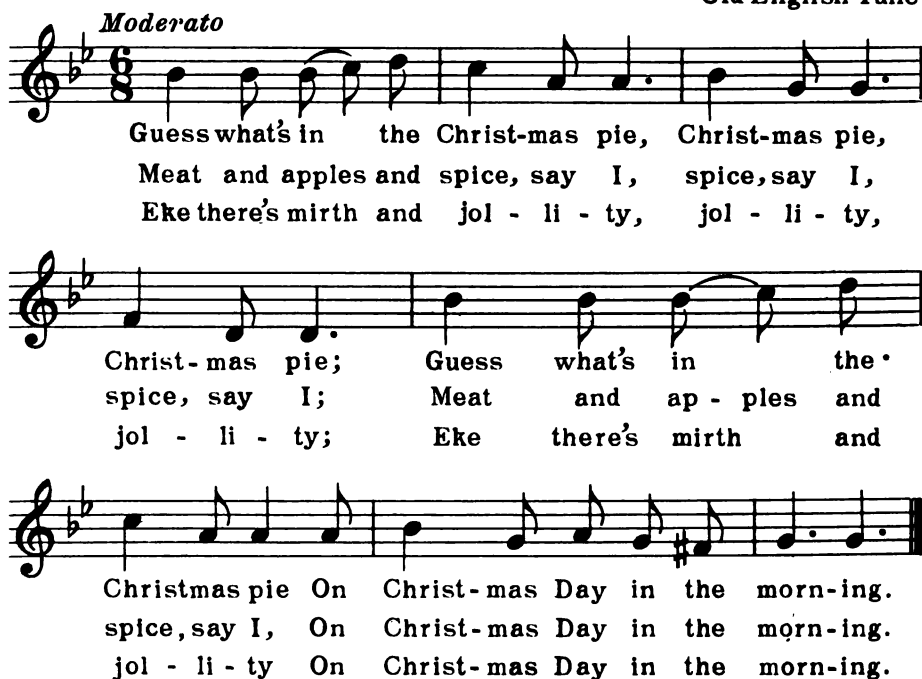
bye, — Good - bye — to ev' - ry - thing!
 bye, — Good - bye — to ev' - ry - thing!
 bye, — Good - bye — to ev' - ry - thing!
 bye, — Good - bye — to ev' - ry - thing!

The Christmas Pie

English

Old English Tune

Moderato



Guess what's in the Christ-mas pie, Christ-mas pie,
 Meat and apples and spice, say I, spice, say I,
 Eke there's mirth and jol - li - ty, jol - li - ty,

Christ - mas pie; Guess what's in the
 spice, say I; Meat and ap - ples and
 jol - li - ty; Eke there's mirth and

Christmas pie On Christ-mas Day in the morn-ing.
 spice, say I, On Christ-mas Day in the morn-ing.
 jol - li - ty On Christ-mas Day in the morn-ing.

Santa Claus

From the German

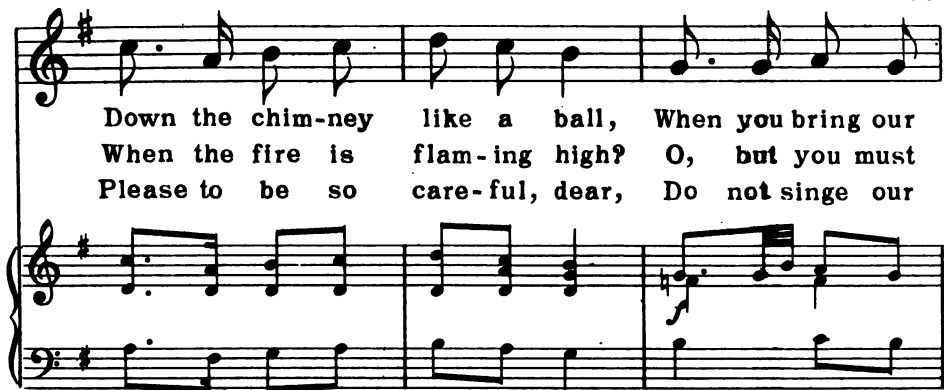
Max Stange

With spirit

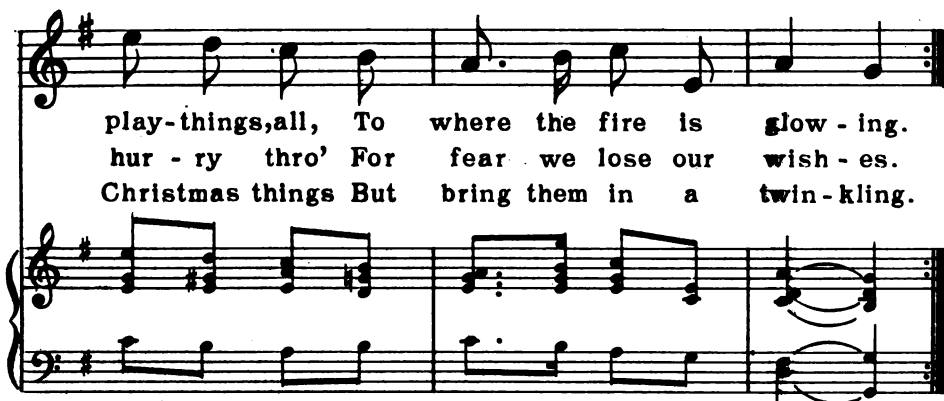
San - ta Claus, it's Christmas eve, Out of doors it's
Tom - my wants a can - dy horse - Won't it be de -
Something's trot - ting o - ver - head, Lit - tle hoofs are

snow - ing, All a - round I hear the wind
li - cious! I must have a doll, of course,
clink - ing, Must we scur - ry off to bed

Ver - y rough - ly blowing; Oh! I hope you will not fall
And a set of dishes; Can you tru - ly bring them by
While the bells are tinkling? San - ta Claus, I hope you hear,



Down the chim-ney like a ball, When you bring our
When the fire is flam-ing high? O, but you must
Please to be so care-ful, dear, Do not singe our

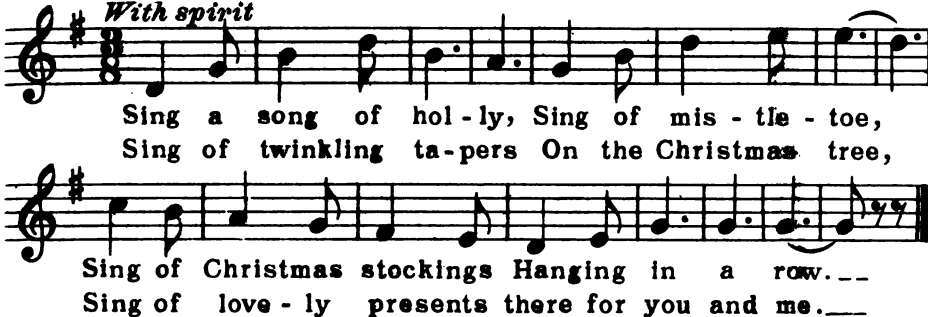


play-things, all, To where the fire is glow-ing.
hur-ry thro' For fear we lose our wish-es.
Christmas things But bring them in a twin-king.

Sing a Song of Holly

Rebecca B. Foresman

With spirit



Sing a song of hol-ly, Sing of mis-tle-toe,
Sing of twinkling ta-pers On the Christmas tree,
Sing of Christmas stockings Hanging in a row.---
Sing of love-ly presents there for you and me.---

Favorite Colors

H. W. L.

Harvey Worthington Loomis

*Allegro moderato**mp*

1. What do you love that's red?— The silk - y
2. What do you love that's blue?— The sky a -
3. What do you love that's pink?— Sweet - peas and
4. What do you love that's green?— The leaves of
5. What do you love that's brown?— My love - ly
6. What do you love that's gray?— The rocks and
7. What do you love that's white?— The snow that
8. What is there black you love?— The jet that
9. What do you love that's gold?— The sun that

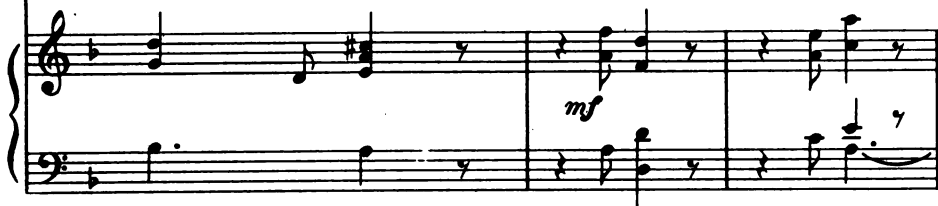


1. pop - py, bright as a flame, The tu - lip's flow'r that's
2. bove, when weath - er is clear, And ba - by's eyes, with
3. ros - es, hol - ly - hock stall, My bright new dress, with
4. trees, the lawn where we play And dance on ev' - ry
5. Col - lie - Rov - er's his name, The cows that look so
6. boul - ders, hid - den in ferns, The smoke from fire wher -
7. drifts when win - ter is here, The pearls that moth - er
8. shines on grand - moth - er's dress, A ra - ven's wings no
9. shines all day in the blue, And dai - sies eyes and





1. near - ly the same, And oh!__ And oh!__ The
2. nev - er a tear, And oh!__ And oh!__ The
3. rib - bons and all, And oh!__ And oh!__ So
4. First of the May, And oh!__ And oh!__ The
5. gen - tle and tame, And oh!__ And oh!__ The
6. ev - er it burns, And oh!__ And oh!__ The
7. wears at her ear, And oh!__ And oh!__ The
8. black-er, I guess, And oh!__ And oh!__ The
9. but - ter-cups too, And now!__ And now!__ I



1. sun when go - ing to bed.____
2. vio - let drip - ping with dew.____
3. much, I nev - er could think.____
4. wreath we braid for the Queen.____
5. house we live in, in town.____
6. mist blown o - ver the bay.____
7. clouds that sail in the light.____
8. night all star - ry a bove.____
9. think my sto - ry is told.____



Among the Leaves

Katherine Pyle
Dreamily

Eleanor Smith

p The wind goes sough - ing thro' the pines, A -

p

cross the hill it sweeps; It whirls the with - ered

Fine

leaves a - bout And piles them up in heaps.

Then on a sud - den comes a lull: The

p

wind seems far a - way, And you can hear the

chil-dren talk And laugh a - bout their play. *D.C.*

Soldier's Life

H. von Fallersleben

With accent

Moritz Vogel

A gay speckled steed, A sword and a gun;
A sol-dier am I With knap-sack and can,
Each morn-ing I go To com-pa-ny drill,
My white tent I raise Be - neath the blue arch,

A young sol-dier lad Will need them, each one.
I march ver-y straight, Keep step like a man.
Each noon I at - tack The roast with a will.
At night sleep com-mands, To bed! For-ward, March!

Bed-time

Kate Forman

Arthur Archer

Moderato

It's some-bod-y's bed-time, and who can that
 It's some-bod-y's bed-time, and who can that
 be? O it's you, my own dol-ly, so come here to
 be? O you must be mis-tak-en—you can-not mean
 me, Dear lit-tle thing, I will rock you and put out the
 me! Then I will go by my-self, I'm too grown-up to
 light; Oh lull-a-by dol-ly, good-night.—
 cry; I can sing me my own lull-a-by.—

Hark! Hark!

Mother Goose

English

Allegro

Hark! Hark! The dogs do bark; Beggars are coming to town;
 Some in rags And some in tags And some in vel-vet gown.

Rabbit-Play

39

Russian Game

Russian Folksong

Allegretta grazioso



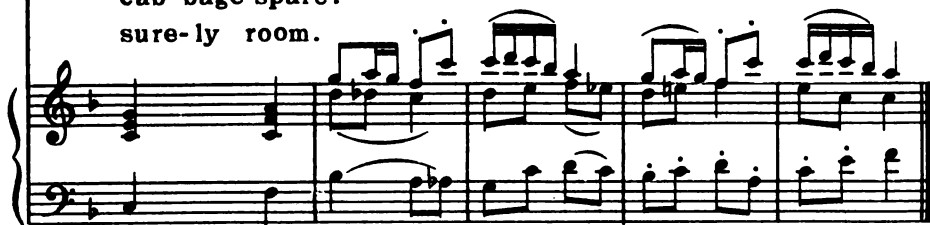
Spring, rab-bit, round and round, O'er the lev-el meadow ground,
Rest, rab-bit, rest a while Here beside the farmer's stile,
Leap, rab-bit, jump and play All this hap-py summer day



Ne'er a cru-el hound is near, Jump and play then,
Eat the herbs a-grow-ing there, On-ly ten-der
'Mong the grass and heath-er bloom For your sport there's



bun-ny dear.
cab-bage spare.
sure-ly room.



40 Rain Man,'Neath Your Cloudy Hat

Augusta Larned

Gertrude Madeira Smith

Moderato

Rain - man, 'neath your cloud - y hat,
Put your cloak on, Good man Gray,

mf

Come and clat - ter pat, pat, pat, O'er the roofs and
Come and vis - it us to - day, Pour your buck - ets

chim - neys too, Let us hear your tramp - ing shoe.
down the sky, When you're thro' we'll shout, Good - bye!

Our Molly

41

Words adapted from the German by M.N.

Carl Reinecke

Allegretto

There's a girl who's good and jol-ly, Cheeks she has as
Like a bee a - bove the clo-ver, O'er her sto-ry -
Lit - tle girl could ne'er be sweeter, Lit-tle girl could
red as hol - ly, What a moth - er to her dol -
book she'll hov - er; Then in play with old dog Rov -
ne'er be neat - er; Lit - tle girl could ne'er be fleet -
ly Is this maid - en, whom we call our lit - tle Mol - ly!
er, On the green sward she'll go tumbling, roll - ing o - ver.
er; You will love her if you ev - er chance to meet her.

Song of the Chipmunk

Ada Stewart Shelton

Vivace

Jessie L. Gaynor

A Chipmunk scampered from
The nuts fell fast and the

tree to tree, The jol - li - est kind of a rov - er; His
boys all came, The boys with their ri - ot and rack-et; The

head - like eyes looked a - round with glee And his
Chip-munk's heart grew heavy with fear To see

tail curled o - ver and o - ver and o - ver.
pockets, yes, pockets in ev' - ry jack - et.

rit.

This is the song he sang to him-self: "Oh!
Sad was the song he sang to him-self; 'Tis e-

2d versa slower

why should I ev - er feel so - ber? Hur-
nough to make an - y - one so - ber, What

rah for a Chip - munk's kitch - en shelf, As
chance has a Chip - munk's kitch - en shelf, As

long as nuts fall in Oc - to - ber."
long as boys live in Oc - to - ber?"

The Tug

Katherine Ellis
Moderato

Eleanor Smith

Hear the tug go chug, go chug! Too - toot - toot -
Hear the tug go chug, go chug! Too - toot - toot -

toot! "I work, I work," it seems to say, "The
toot! O, love - ly waves the tug-boats make, And

la - zy sail-boats on - ly play. Great heav-y logs I
hark! the mu - sic in their wake, For when the tug has

tow and trail; Be-hold my long and joint-ed tail!"
pant-ed past The rip-pling waves roll in at last.

Dancing With Rosa

Allegretto con grazia

Flemish Folk Dance

Ro - sa we'll go danc - ing, a - danc - ing, a -

danc - ing, Ro - sa we'll go danc - ing, My Ro - sa sweet. *Fine*

Ro-sa's hat is trimmed with blue, Her lit - tle shoes are
Ro-sa's dress is pink and white, Her feet are trip - ping,

bright and new, Yes, bright and new.
trip - ping, light, Yes, trip - ping light. *D.C.*

feet in mer - ry cir - cles go.
hap - py, hap py hol - i - day.

Old Tom - my plays the fid - -
The mu - sic plays so spright -

dle, He sits here in the mid - dle, And
ly, The round sun shines so bright - ly, The

all the boys are skip - ping, While the girls are
birds are all a - sing - ing And the joy - ous

dolce

Ring-a-round-a-Rosy

47

After Käthe Freillgrath

Carl Reinecke

Allegretto

Ring - a -
Ring - a -

ro - sy, ring - a - round, We chil - dren dance to
ro - sy, ring - a - round, We chil - dren dance to

mu - sic's sound; Ring - a - round, now fast, now slow, Our
mu - sic's sound; Ring - a - round so blithe and gay, This

feet in mer - ry cir - cles go.
hap - py, hap py hol - i - day.

Old Tom - my plays the fid - -
The mu - sic plays so spright -

dle, He sits here in the mid - dle, And
ly, The round sun shines so bright - ly, The

all the boys are skip - ping, While the girls are
birds are all a - sing - ing And the joy - ous

dolce

gai - ly trip - ping. So
lambs are spring - ing. So

ring - a - ro - sy, ring - a - round, We chil - dren
ring - a - ro - sy, ring - a - round, We chil - dren

dance to mu - sic's sound; So ring - a - ro - sy,
dance to mu - sic's sound; So ring - a - ro - sy,

ring - a - round, We chil - dren dance to mu - sic's sound.
ring - a - round, We chil - dren dance to mu - sic's sound.

Bird Song

Laura E. Richards

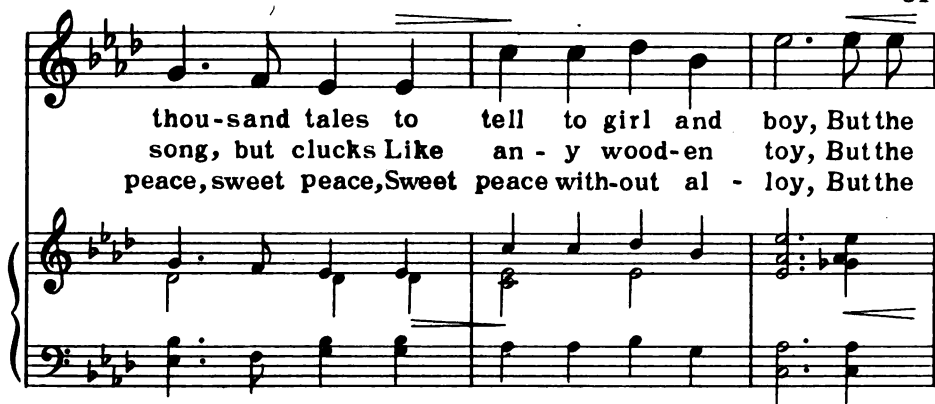
Gertrude Madeira Smith

Allegretto

The rob-in sings of wil-low buds, Of snow-flakes on the
The pee-wee calls his lit-tle mate, Sweet Phoe-be gone a-
The grosbeak sings the rose's birth, And paints her on his

green; The blue-bird sings of May - flow'rs, The
stray; The warbler sings "What fun, what fun To
breast; The sparrow sings of speckled eggs, Soft

crackling leaves be - tween; The veer - y has a
tilt up - on the spray!" The cuck-oo has no
brood-ed in the nest; The wood-thrush sings of



thou-sand tales to tell to girl and boy, But the
 song, but clucks Like an - y wood-en toy, But the
 peace, sweet peace, Sweet peace with-out al - loy, But the



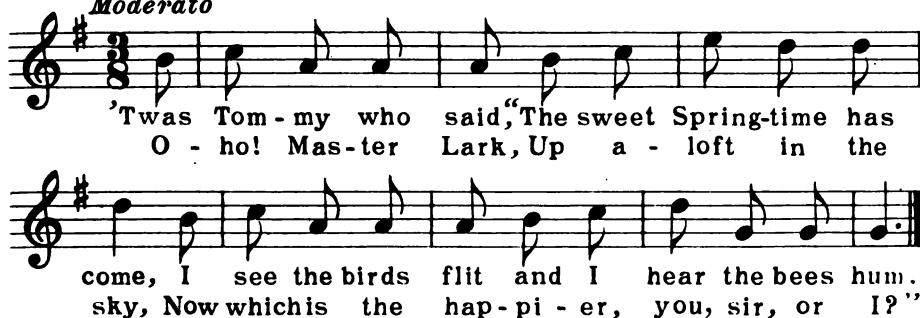
o - ri - ole, the o - ri - ole sings joy, joy, joy.
 o - ri - ole, the o - ri - ole sings joy, joy, joy.
 o - ri - ole, the o - ri - ole sings joy, joy, joy.

Boy or Lark?

Kate Greenaway

English Tune

Moderato



'Twas Tom-my who said, "The sweet Spring-time has
 O - ho! Mas-ter Lark, Up a - loft in the
 come, I see the birds flit and I hear the bees hum.
 sky, Now which is the hap-pi - er, you, sir, or I?"

The May Queen

Kate Forman

E. Humperdinck

Allegro

The


The musical score begins with a treble clef, a key signature of one flat (B-flat), and a time signature of 2/4. The tempo is marked *Allegro*. The first staff contains a series of whole notes: B-flat, D, F, A, B-flat, D, F, A. The second staff, which is a grand staff (treble and bass clefs), begins with a piano (*p*) dynamic. The right hand plays a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The left hand plays a series of eighth notes: B-flat, A, G, F, E, D, C, B-flat. The piece concludes with a final chord of B-flat, D, F, A.

The first verse of the song is set to a melody in the treble clef. The lyrics are: "fair - est of May - days that ev - er was seen, As come to the woods where the vio - lets are sweet, With scep-tre's in blos - som - a fresh ap - ple bough, Its give her your hom - age and bow while you may, Her". The piano accompaniment in the grand staff below features a steady eighth-note bass line in the left hand and chords in the right hand.

The second verse of the song continues the melody in the treble clef. The lyrics are: "bright as a jew - el, a day for a queen; We'll grass for a car - pet we'll kneel at her feet, We'll least roy - al sig - nal is law to us now, Her fair roy - al king - dom is on - ly a day, So". The piano accompaniment in the grand staff below continues with the same eighth-note bass line and chords.



choose her for good-ness_our Queen must be true, We'll
vow to be loy-al and faith-ful and true, And
neck-lace of wind-flow-ers gleam-ing with dew, Her
fol-low in state and with dig-ni-ty due Our



choose her for wis-dom and sweet eyes of blue.
fol-low our Queen with her bright eyes of blue.
crown is of dai-sies and sweet stars of blue.
Queen of the May, with her bright eyes of blue.



1. So
2. So
3. Her
4. O,

p

The Carpenter

Kate Forman

Gertrude Madeira Smith

Moderato

The first system of the musical score. It features a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The lyrics are: 'Please build a house for me, Car-pen-ter, First, I must dig the ground, Lit-tle boy, Please build an at-tic too, Car-pen-ter, First, there's a roof to make, Lit-tle boy,'. Below the vocal line is a piano accompaniment in grand staff (treble and bass clefs). The piano part begins with a mezzo-forte (mf) dynamic and includes various musical notations such as notes, rests, and slurs.

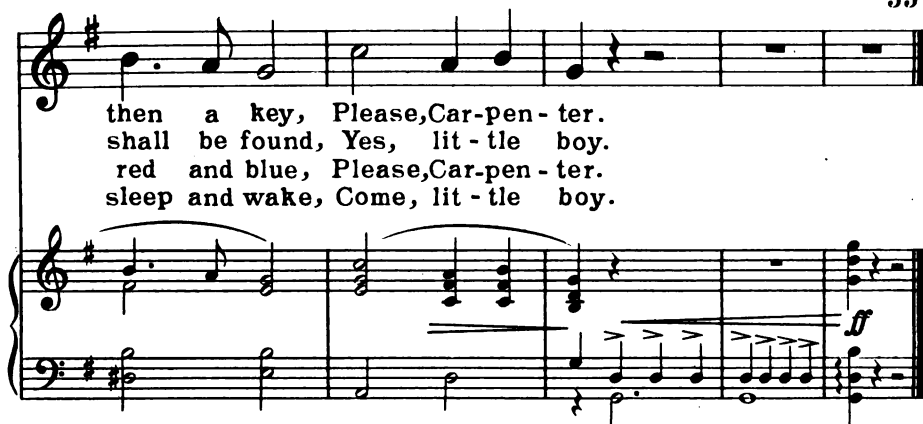
Please build a house for me, Car-pen-ter,
First, I must dig the ground, Lit-tle boy,
Please build an at-tic too, Car-pen-ter,
First, there's a roof to make, Lit-tle boy,

The second system of the musical score. The vocal line continues with the lyrics: 'Car-pen-ter, First, I want a floor to dance on, Lit-tle boy, Then the stones shall take their pla-ces, Car-pen-ter, There, in storm-y, rain-y weath-er, Lit-tle boy, I must cov-er beam and raft-er,'. The piano accompaniment continues with similar musical notation, including notes, rests, and slurs.

Car-pen-ter, First, I want a floor to dance on,
Lit-tle boy, Then the stones shall take their pla-ces,
Car-pen-ter, There, in storm-y, rain-y weath-er,
Lit-tle boy, I must cov-er beam and raft-er,

The third system of the musical score. The vocal line concludes with the lyrics: 'Strong for lit-tle feet to prance on, Then a door and Beams and walls shall show their fa-ces, Then the floor-ing Dick and I can play to-geth-er, Then a win-dow Now come in with games and laugh-ter, Come and sing and'. The piano accompaniment continues with notes, rests, and slurs.

Strong for lit-tle feet to prance on, Then a door and
Beams and walls shall show their fa-ces, Then the floor-ing
Dick and I can play to-geth-er, Then a win-dow
Now come in with games and laugh-ter, Come and sing and



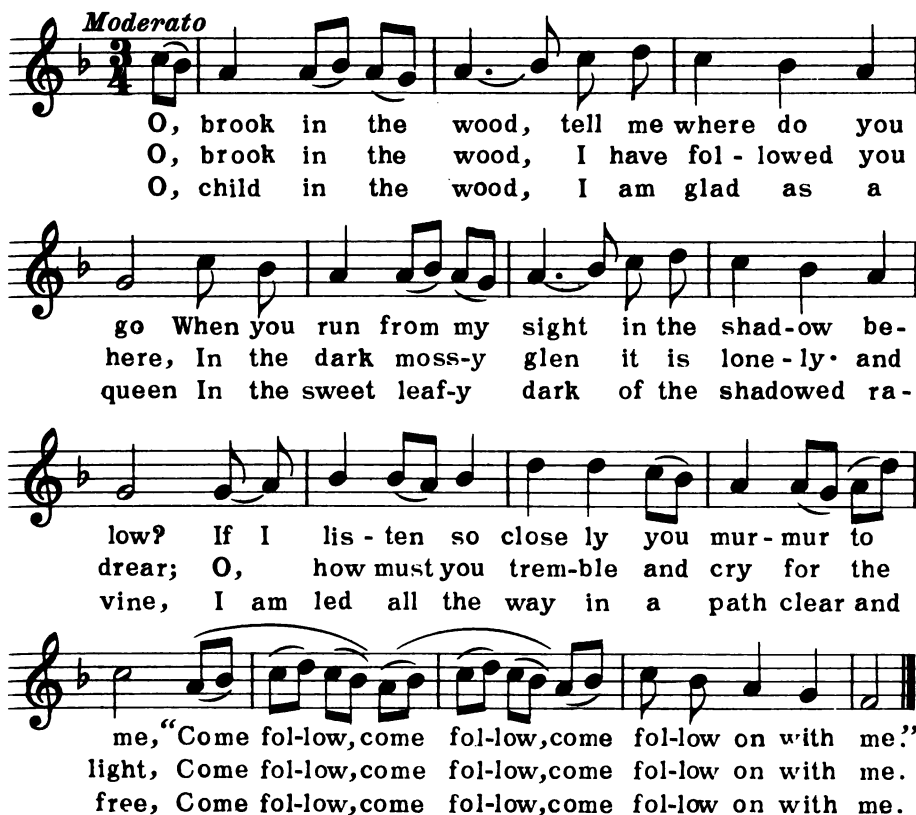
then a key, Please, Car-pen-ter.
shall be found, Yes, lit-tle boy.
red and blue, Please, Car-pen-ter.
sleep and wake, Come, lit-tle boy.

Little Brook in the Wood

Kate Forman

Bohemian Folk Song

Moderato



O, brook in the wood, tell me where do you
O, brook in the wood, I have fol-lowed you
O, child in the wood, I am glad as a
go When you run from my sight in the shad-ow be-
here, In the dark moss-y glen it is lone-ly and
queen In the sweet leaf-y dark of the shadowed ra-
low? If I lis-ten so close ly you mur-mur to
drear; O, how must you trem-ble and cry for the
vine, I am led all the way in a path clear and
me, "Come fol-low, come fol-low, come fol-low on with me."
light, Come fol-low, come fol-low, come fol-low on with me.
free, Come fol-low, come fol-low, come fol-low on with me.

The Sleeping Beauty

German Folk Rhyme

Johannes Brahms

Andante

Down in a thorn-y forest glade, One hundred years there
Then comes a Prince up on his steed, Gal-lop-ing thro' the
Rous'd from her sleep, the maiden fair, Gives him a lock of

p una corda

This system contains the first vocal line and the first two staves of the piano accompaniment. The vocal line is in G major, 2/4 time, with a tempo marking of 'Andante'. The piano accompaniment is in the same key and time, starting with a piano (*p*) dynamic and a 'una corda' instruction.

slept a maid. There, all the flies a nap did take. Horses and
thorny mead, O-pens the cas-tle por-tals wide. Nev-er a-
gold-en hair. Up jump the flies and dance with glee. Horses and

This system contains the second vocal line and the second two staves of the piano accompaniment. The vocal line continues the melody, and the piano accompaniment provides harmonic support.

sheep all lay a - sleep, Even the fire could not keep a wake.
fraid, seeks out the maid, Kis-ses the lovely sleeping bride.
sheep wake from their sleep, While the bright fire burns mer-ri-ly.

This system contains the third vocal line and the third two staves of the piano accompaniment. The vocal line concludes the piece, and the piano accompaniment ends with a final chord.

Christmas Music

57

Maud Lindsay

Eleanor Smith

Allegro giocoso

mf Hur-rah! hur-rah! 'Tis Christ-mas Day! And joy is
A fine new drum has Bil - ly Brown, And Jack a
Hur-rah! hur-rah! For Christ-mas Day! For joy is

The first system of musical notation for the song. It consists of a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 3/8. The vocal line begins with a melody of eighth and quarter notes. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody of eighth and quarter notes in the right hand. The lyrics are written below the vocal line.

in the air, _____ The bells all ring, the
harp to play, _____ And lit - tle Pet - er
in the air, _____ The bells all ring, the

The second system of musical notation. It continues the vocal and piano parts from the first system. The vocal line has a melisma (indicated by a line) after the word 'air'. The piano accompaniment continues with its eighth-note bass line and melodic line. The lyrics are written below the vocal line.

chil-dren sing; There's mu sic ev' - ry - where. —
has a horn To blow on Christ-mas Day. —
chil-dren sing, There's mu sic ev' - ry - where. —

The third system of musical notation, which concludes the piece. The vocal line ends with a final note and a fermata. The piano accompaniment also concludes with a final chord. The lyrics are written below the vocal line.

Christmas Eve

Margaret Slade

Friedrich Seidel

Allegro moderato

The star-lets bright this frost-y night Their si-lent watch are
And high and clear a chime I hear, Like fair-y sleigh-bells
A lit-tle bump, a ti-ny thump, And down the chim-ney
He looks to see where stockings three Be-side the fire are

keep-ing; But tapping, tapping on the roof I
ring-ing; Oh! can it be to you and me That
slid-ing; In coat of red, with snow-white head, An
show-ing, With heart-y will each one doth fill, Then

hear a sound like dancing hoofs, Tho' all the world is sleeping.
San-ta Claus so wondrously Our Christmas feast is bringing.
elf-in man has quickly sped, His pack behind him rid-ing.
up the chimney, light and still, Dear Santa Claus is go-ing.

The Dutch Windmill

59

Deborah Ege Olds

Alice Bennett Wing

Andante

mp

This is the
Arms spreading

legato
p

The first system of musical notation for 'The Dutch Windmill'. It features a vocal line in treble clef and a piano accompaniment in grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Andante'. The piano part begins with a 'legato' marking and a dynamic of 'p' (piano). The vocal line has a dynamic of 'mp' (mezzo-piano). The lyrics 'This is the Arms spreading' are written below the vocal line.

way the Dutch wind-mill goes round: High, then low;
wide in the soft au-tumn breeze: High, then low;

mf
mp

The second system of musical notation. The vocal line continues with the lyrics 'way the Dutch wind-mill goes round: High, then low; wide in the soft au-tumn breeze: High, then low;'. The piano part continues with a dynamic of 'mp' (mezzo-piano). The tempo remains 'Andante'.

high, then low; Kissing the sky and the air and the
high, then low; Fanning the flowers and grasses and

mp
p

The third system of musical notation. The vocal line continues with the lyrics 'high, then low; Kissing the sky and the air and the high, then low; Fanning the flowers and grasses and'. The piano part continues with a dynamic of 'p' (piano). The tempo remains 'Andante'.

ground, Ho, o - ho! Ho, o - ho!
trees, Ho, o - ho! Ho, o - ho!

f
mf
p rall.
mp

The fourth system of musical notation. The vocal line continues with the lyrics 'ground, Ho, o - ho! Ho, o - ho! trees, Ho, o - ho! Ho, o - ho!'. The piano part continues with a dynamic of 'mf' (mezzo-forte), then 'p rall.' (piano, rallentando), and finally 'mp' (mezzo-piano). The tempo remains 'Andante'.

In July

English

Arthur Edward Johnstone

White and gold and crim - son lil - ies
Sweet the days of sum - mer fair When

Sway up - on their slen - der stalks,
hay, new-mown, per - fumes the air,

Rare as love - ly daf - fo - dil - lies
Then, ah then, the az - ure sky seems

All a - long the gar - den walks.
near, And all the world more fair.

The Bee

61

From the German by E. S.

Eleanor Smith



The bus-y, bus-y, bee, The bus-y, bus-y
Says jol-ly buzz-ing bee, Says jol-ly buzz-ing
The la-dy an-swers, "See!" The la-dy an-swers,
Oh! hon-est Brother Bee! Oh! hon-est Brother



bee; He seeks for hon-ey up and down The
bee; "Good mor-row, Mis-tress Lil-y Bell, What
"See! Here's nec-tar, pure and sweet and white, I've
Bee! In pol-len gold you rich-ly pay, Then



shops of Sum-mer- Po-sy Town. The bus-y, bus-y bee.
sweets have you to day to sell?" The jol-ly buzz-ing bee.
brewed you neighbor, o-ver night." The la-dy an-swers, "See!"
pack your sack and fly a-way; Oh! hon-est Brother Bee!

Ring a Round a Rosy

German Game



Ring a-round a ro-sy, Pock-et full of po-sy,



We all tum-ble down and then Pick ourselves up quick a-gain.

The Little Fiddler

Franz Lachner

*Allegro moderato**mf*

I would like a fid - dle_ yes, I'd love it!
I would like a fid - dle_ yes, I'd love it!

Just a lit - tle bow and fid - dle brown,
When I played my jol - ly, jol - ly tunes,

Ev' - ry day I'd play a tune_
Neigh - bor child - ren, old dog Dash -

Three or four, a doz - en soon, And
They'd come run - ning quick as flash, And

This system contains the first two staves of music. The vocal melody is on a treble clef staff with a key signature of one sharp (F#). The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are written below the vocal staff.

laugh-ing and sing - ing we'd skip to and fro,
laugh-ing and sing - ing we'd skip to and fro,

This system contains the next two staves of music, continuing the vocal melody and piano accompaniment from the first system. The lyrics are written below the vocal staff.

Fid - dle did - dle dum, dum, Fid - dle did - dle do,

This system contains the next two staves of music. The vocal melody continues with a more rhythmic pattern. The piano accompaniment provides a steady bass line. The lyrics are written below the vocal staff.

Fid - dle did - dle dum, dum, dum, dum, do.

This system contains the final two staves of music on the page. The vocal melody concludes with a final note. The piano accompaniment ends with a final chord. The lyrics are written below the vocal staff.

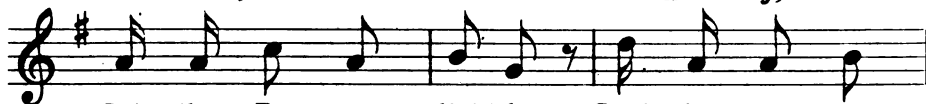
Bunny and the Moon

K. W. Rudiger

Ludwig Erk

Allegretto

La - dy Moon shone bright - ly,
 Hunt - er shot at Bun - ny;
 Sought a shel - t'ring shad - ow
 Then the Moon so kind - ly
 Next, an inn found Bun - ny,



Lit - tle Bun - ny light-ly, Seek - ing sup - per,
 Missed and said, "It's fun-ny;" Load - ed gun and
 On the moon - lit meadow, Said, "Dear Moon, now
 Drew her veil, and 'blindly Cru - el hunt - er
 Paid no cent of mon-ey, Took off jack - et,



forth did run, Met a hunt - er with his gun.
 aimed a - gain, Bun - ny ran with might and main.
 quench your light! Help in Bun - ny's pit - eous plight!"
 shot in vain; Bun - ny scampered down the lane.
 shoes and vest, 'Neath the blankets took his rest.

November Wind and Rain

Andante

Hark! the branches in the wind are rock - ing,
 Hear the rain! how drear - i - ly it's sigh - ing



Hear the waves that on the shore com - plain.
 Thro' long nights and days that swift - ly wane.

The Mill-Wheel

65

Dreamily

French Nursery Game

The mill-wheel turns, But the mil - ler is
The wa - ter flows And the mill-wheel's a -
So round and round And round we are

sleeping; The mill - wheel turns, But the mil - ler's a - sleep.
turn - ing; The wa - ter flows, But the mil - ler's a - sleep.
go - ing; The mill - wheel turns, But the mil - ler's a - sleep.

Baa! Baa! Baa! Sheep

Norwegian Folk Song

Allegro

Baa! baa! baa! sheep, Have you an - y wool?

Yes, good moth - er, Three bags full; One for the fa - ther,

one for the mother, One for the cur - ly head - ed ba - by broth - er.

Happy Rosina

Words adapted by L. A. E. Poulsson

French Game

Allegretto non troppo

What news, hap-py Ro-sin-a, Here, there, Gai-ly you run,

All day working and playing, Tell, now, what have you done?

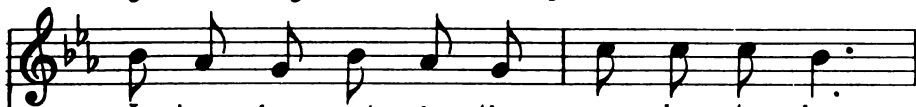
p

I have been out in the gar - den to - day,
 I have been out in the farm-yard to - day,
 I have been out in the hay-field to - day,
 I have been out in the for - est to - day,
 I have been out in the play-ground to - day,

p



Gath - er - ing flow - ers, gath - er - ing flow - ers;
 Feed - ing the chick - ens, feed - ing the chick - ens;
 Rak - ing and rak - ing, rak - ing and rak - ing;
 Leap - ing the brook - lets, leap - ing the brook - lets;
 Chas - ing a play - mate, chas - ing a play - mate;



I have been out in the gar - den to - day,
 I have been out in the farm - yard to - day,
 I have been out in the hay - field to - day,
 I have been out in the for - est to - day,
 I have been out in the play - ground to - day,



Gath - er - ing flow - ers gai - ly, this way -
 Feed - ing the chick - ens gai - ly, this way -
 Rak - ing and rak - ing gai - ly, this way -
 Leap - ing the brook - lets gai - ly, this way -
 Chas - ing a play - mate gai - ly, this way -



Translated from the
German by M. S.

The Blacksmith

Allegro moderato

German Folk Tune

The black - smith is a stur - dy man, He
The black - smith is a cheer - ful man, He
The black - smith is a hap - py man, Let's

works as hard as blacksmith can; All day we hear his
laughs as loud as e'er he can; All day we hear him
all be like him we who can; Let's work and laugh and

ham - mer ring Up - on his an - vil cling! clang! cling!
joy - ful sing, His an - vil answ'ring cling! clang! cling!
gai - ly sing, As glad and bus - y cling. clang! cling!

Part II.

69


Songs for the Study of Melodic Form

Johnny-Jump-Up


Sara F. Coates

Arthur Edward Johnstone

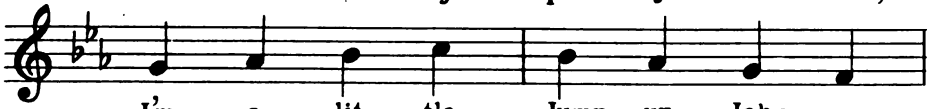
Allegretto



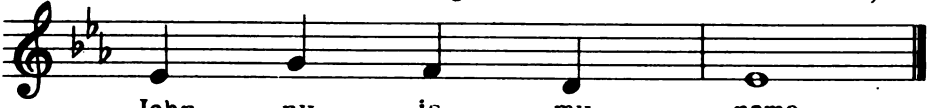
John-ny is my name, Thro' the ground I came;
See my laugh-ing face In the crys-tal vase!



Don't you think my face is bon - ny?
I have ma - ny pret - ty broth - ers,



I'm a lit - tle Jump - up - John - ny,
Each one smil - ing like the oth - ers,




John - ny is my name.
See my laugh - ing face!

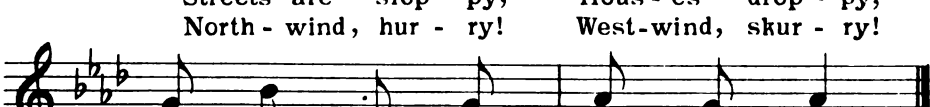
Rainy Weather

Polish Folk Song

Moderato



Pit - ter pat - ter, What's the mat - ter?
Streets are slop - py, Hous - es drop - py,
North - wind, hur - ry! West - wind, skur - ry!



Rain, you come now ev' - ry day!
Sun is sulk - y while you stay.
Come and blow the rain a - way.

Jacky Was a Farmer Boy

Translated from the German by M.B.

Old German Tune

Moderato



Jack - y was a farm - er boy, He
 Jack - y was a farm - er boy, He
 Jack - y was a farm - er boy, He



made an hon - est liv - ing,
 la - bored with - out ceas - ing,
 made an hon - est liv - ing,



Plow - ing, sow - ing, reap - ing, mow - ing,
 Ev - er - more his good - ly store By
 From his store he gave the poor At



Fruit the earth was giv - ing.
 cheer - ful toil in - creas - ing.
 ev' - ry glad Thanks - giv - ing.

Good-bye

Andantino

Old Tune



The sum-mer is o - ver, the brown leaves are dry, The
 The au-tumn is o - ver, the bare branches sigh, The
 The win-ter is here With it's snow drift-ing high, But



flow - ers have fad - ed, Dear Sum - mer, good-bye!
 har - vest is gath - ered, Dear Au - tumn, good-bye!
 soon we'll be call - ing, Dear Win - ter, good-bye!

A Mountain Call

71

Translated from the German

Upper Bavarian Tune

Moderato

Up at the gray of the dawn-ing I
Sweet is the life of the moun-tains, And
stray with my wan - der - ing flocks,
pure is the breath of the hills;
Sing - ing a song of the morn - ing That
Cool is the spray of their foun - tains, And
ech - oes from an - swer - ing rocks.
cool is the trick - le of rills.

The musical score is written on four staves in treble clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The melody is simple and folk-like, with lyrics written below the notes.

Come, Boss!

E. S.

Allegretto

Eleanor Smith

Come, boss! Come, boss! Give us new milk ev'ry
morn-ing and night; Cream for our porridge, so
smooth and so white. Come, boss!

The musical score is written on three staves in treble clef. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 6/8. The melody is lively and rhythmic, with lyrics written below the notes.

Boys and Girls, Come Out to Play

Constance Ayre

Gertrude Madeira Smith

With spirit

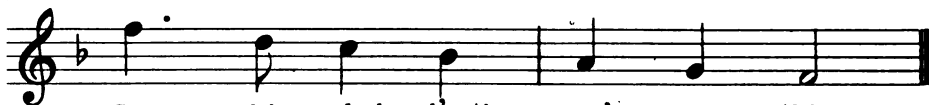
Boys and girls, come out to play,
 Lis - ten to your play - mates call,
 When the moon comes up the sky, -



'Tis a sun - ny hol - i - day;
 Bring the bat and bring the ball;
 Off we'll run and play "I spy;"



Laugh and sing, Leap and spring,
 Join the fun, Ev' - ry one,
 Then to bed Sleep - y head,



Sun - shine glad - d'neth ev' - ry - thing.
 Sport and play till set of sun.
 Till the sun a - gain is red.

Lambs and Shepherdess

Fast mf

German Game



Are you here, All my lamb-kins dear?



Yes, yes, yes, Gen - tle shep - herd - ess.

Now In Your Nest You Are Lying ⁷³

Pomeranian Slumber Song

Andantino



Now in your nest you are ly - ing, While
Sleep now my ba - by, my dar - ling, O
Slum - ber my ba - by, my dear - ie, Now



twit - ter - ing swal - lows are fly - ing, They
sleep with the rob - in and star - ling, The
sleep with all ba - bies a - wea - ry,



flew to the wood - land, they flew to the meadow, And
night - wind a lul - la - by ten - der is sing - ing, Ere
Ly - ing at peace in the arms that en - fold them, And



brought you sweet sleep in their dusk - y wings' shad - ow;
off round the world his wild course he is wing - ing;
cradled by moth - ers that ten - der - ly hold them;



Sleep in your nest where you're ly - ing.
Sleep now my ba - by, my dar - ling.
Slum - ber my ba - by, my dear - ie.

June

Elizabeth Noxon

Arthur Edward Johnstone

Allegretto giocoso

1. What's the best of the year? She knows,

Bri - ar rose, Bri - ar rose, when her blossoms dance to the

thrush-es' tune And the bri - ar rose an-swears: "June."

2. What's the time that you feast with glee, Hon - ey bee,
3. What's the best of the smil - ing year, Chil - dren dear,

hon - ey bee? All the blooms in the
chil - dren dear? World all sweet and the

wav - ing breeze, Do they whis - per "Try mine
woods all green, And the laugh - ing brook all

first, if you please? "Oh! when is life at it's
sil - vry clean Oh! sun and buds, you must

full - est noon? And the hon - ey bee buzz - es "June."
bring it soon For the chil - dren all long for June.

At the "Zoo"

Felix Goddard
Moderato

German Melody

There's a bear and a boar and a li-on, And an
cam-el, a sloth and a monkey, And a
noth-ing at all that is fleet-er Than a

ea-gle that longs for his prey, And they
tree for the mon-key to climb, They are
deer or an elk or a moose, But I'd

live in ca-ges of i-ron— In a me-
fed each noon by a flunk-ey;— The hip-po-
beat them all if a chee-tah— Or if a

1 & 2

nag - er - ie. and nev - er get a - way. 2. There's a
pot - a - mus is hun - gry all the time. 3. There is

3

li - on or a ti - ger should get loose.

The Brook

Allegretto

It tum - bles down the moun - tain, It
loi - ters by the mill; The danc - ing lit - tle
brook - let, It's feet are nev - er still.

Sky Ships

H. W. L.

Arthur Edward Johnstone

Andantino

O - ver the boughs of the trees wav-ing high,
Once I was dream-ing I rode on a cloud,

See all the clouds float a - bout in the sky;
I was so hap - py I sang out a - loud;

Each is a ship with a sail made of snow,
Then I woke up and I raised up my head -

Where do they come from and where do they go?
What do you think? I was on - ly in bed!

Five Little Sisters

79

Kate Greenaway

Eleanor Smith

Allegretto

Five lit - tle sis - ters walk - ing in a row,
Five lit - tle mar - i - golds stand - ing in a row,
Is - n't that the best way for lit - tle girls to go?
Is - n't that the best way for mar - i - golds to grow?
Each has a round hat and each has a muff, And
Each with a green stalk, and each one has got A
each has a new pelisse of soft green stuff.
bright yel - low flow - er and a new red pot.

The musical notation is in G major (one flat) and common time (C). It consists of four staves of music. The first staff has a tempo marking of 'Allegretto'. The lyrics are written below the notes, with hyphens indicating syllables across notes. The piece ends with a double bar line.

A Birdling I Would Like to Be

German Tune

Allegro moderato

A birdling I would like to be To fly across the
A lit - tle friend I there would meet; An - oth - er birdling,
To - geth - er we would sport and play In sunshine all the
deep blue sea, To fly across the deep blue sea.
gay and sweet, An - oth - er birdling, gay and sweet.
hap - py day, In sunshine all the hap - py day.

The musical notation is in G major (one flat) and 2/4 time. It consists of two staves of music. The first staff has a tempo marking of 'Allegro moderato'. The lyrics are written below the notes, with hyphens indicating syllables across notes. The piece ends with a double bar line.

Diddledee Dumpty

Mother Goose

Gertrude Madeira Smith

Moderato

Did - dle - dee, did - dle - dee dump - ty, The
Did - dle - dee, did - dle - dee dump - ty, Our

cat ran up up the plum tree,
Jock climbed up the plum tree,

Half a crown to bring her down,
Puss ran down - He cracked his crown,

Did - dle, did - dle - dee dump - ty.
Tum - bling out of the plum tree.

In the Belfry

81

J. T. Reiley

Old French Melody

Allegretto

On ev'ry Sunday morn-ing, when mam-ma goes to church,

There's mu-sic in the steeple where the doves flock and perch;

The sex-ton pulls the bell-ropes—I have watched ma-n-y times;

Oh! how I wish he'd let me play a tune on the chimes.

The Harvest

M. Slade

German Folk Song

Moderato

There's wheat in the bin and the hay in the mow, Po-
We've mowed them and dug them and garner'd them in, The



ta-toes in cel-lars, and fruit from the bough.
hay in the mow and the wheat in the bin.

A Parade

*Translated from the German
by Kate Forman*

After an old English
Folk Song

With spirit

The bu-gles are mak-ing a sil-ver-y sound,
Oh, hear the loud drumming! they're com-ing a-way!
Hur-rah for the mu-sic, so mer-ry and true!



The sol-diers are read-y and stead-y and straight,
The sol-diers in blue are so grand and so bold,
Hur-rah for the men who are nev-er a-fraid!



The hors-es would like to be off with a bound,
The hors-es are prancing and danc-ing and gay,
Hur-rah for our flag that is red, white and blue!



They're paw-ing the ground as they wait.
The ban-ners are shln-ing like gold.
Hur-rah for the jol-ly pa-rade!

Fall Song

83

Marie van Zandt

German Folk Song

Moderato



Three brothers so dear, Who bring us good cheer, Are
No - vem - ber is here, Thanks - giv - ing is near, We
Best play-time of all Is sure - ly the fall, For



jol - ly Sep - tem - ber, Oc - to - ber, No - vem - ber; Three
chil - dren are sing - ing, Our glad voi - ces ring - ing; No .
foot - ball and rac - ing, For run - ning and chas - ing; Best



broth - ers so dear, Who bring us good cheer.
vem - ber is here, Thanks - giv - ing is near.
play-time of all Is sure - ly the fall.

In Winter

M.D.

Slowly



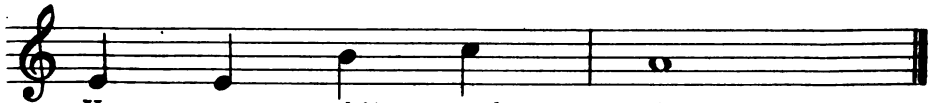
Win - try woods are cold and bare,



Win - try days are chill;



Drift - ed snow lies ev' - ry - where,



Ver - y white and still.

Ring-a-Ting

Elizabeth Noxon

German Tune

Gaily

Ring - a - ting - a - ting, The bells are jin - gling,
Ring - a - ting - a - ting, In hoods and mit - tens,
Ring - a - ting - a - ting, The twin - kling 'can - dles,

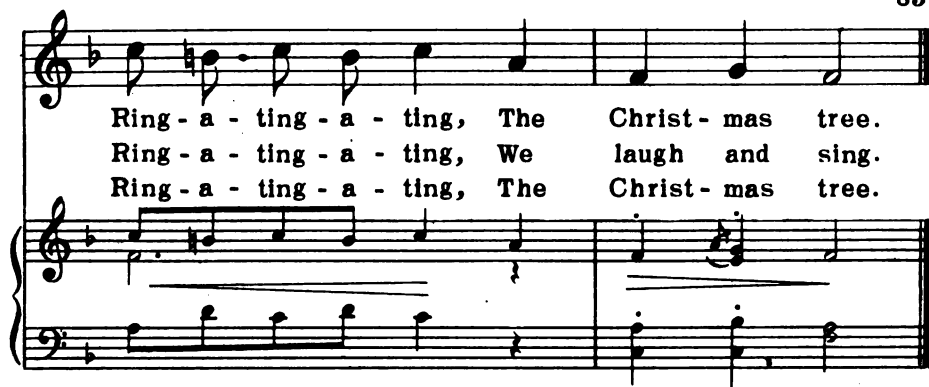
The first system of the musical score for 'Ring-a-Ting'. It features a vocal melody in the treble clef and piano accompaniment in the grand staff (treble and bass clefs). The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal line.

Ring - a - ting - a - ting, O, come with me
Ring - a - ting - a - ting, While sleigh-bells ring,
Ring - a - ting - a - ting, So bright will be;

The second system of the musical score. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

Off to gran ny's house and we shall see it;
All in co - sy furs like kit - tens, kit - tens;
Car - ols we will sing, and dance a - round it;

The third system of the musical score, which concludes the piece. It continues the vocal melody and piano accompaniment. The lyrics are written below the vocal line.

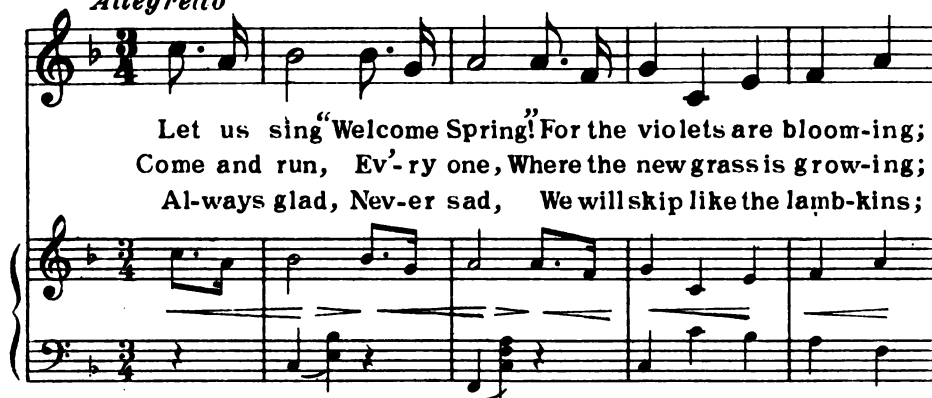


Ring - a - ting - a - ting, The Christ - mas tree.
 Ring - a - ting - a - ting, We laugh and sing.
 Ring - a - ting - a - ting, The Christ - mas tree.

Spring Joy

German Folk Song

Allegretto



Let us sing "Welcome Spring!" For the violets are bloom-ing;
 Come and run, Ev'-ry one, Where the new grass is grow-ing;
 Al-ways glad, Nev-er sad, We will skip like the lamb-k-ins;



Let us sing "Welcome Spring!" Like a lark on the wing.
 Come and run, Ev'-ry one, Full of fro-lic and fun.
 Al-ways glad, Nev-er sad, Lit-tle las-sie and lad.

In the Kitchen

A. M. Story

Arthur Edward Johnstone



Bridget cooks our din-ner in the kitchen ev'- ry day;
When I'm old as Bridget I shall learn to cook and bake;

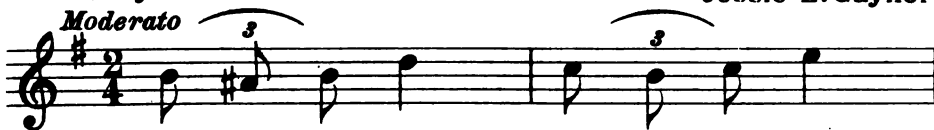


When I watch her Bridget says, I'm al-ways in the way.
Then, on ev'- ry sin-gle day I'll make a great big cake.

Funny Old House

Wilmot Taylor

Jessie L. Gaynor



Fun - ny old house, Win - dows for eyes;



Door o - pen wide, say - ing, "Oh!" with sur - prise.

Pussy Willow

Rebecca B. Foresman



Who will dare to show the Win-ter She is not a - fraid?



Pus-sy wil-low, Pus-sy wil-low Can-not be dis-mayed.

Winnie and Minnie

87

Alfred Tennyson

Eleanor Smith

Sostenuto



Min-nie and Win-nie Slept in a shell.
Start-ed a lin-net Out of the croft:



Sleep, lit-tle la-dies! And they slept well.
Wake, lit-tle la-dies! The sun's a-loft.

The Butterfly

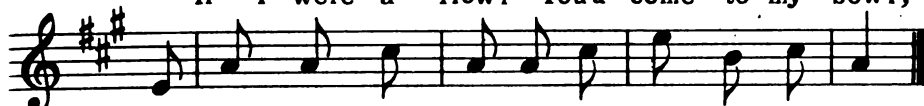
Translated from the German

Silesian Folk Tune

Allegretto



O but-ter-fly, pray Don't flut-ter a-way,
The lil-y's white breast In-vites you to rest;
If I were a flow'r You'd come to my bow'r;



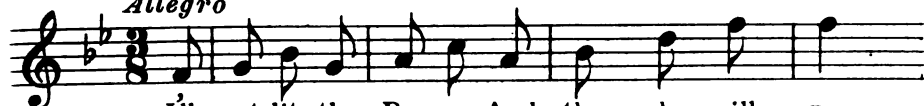
I like your rare col-ors, So but-ter-fly, stay.
How gay, 'mid her pet-als Your vel-vet-y vest.
I'd feed you my hon-ey And you'd stay an hour.

Pussy and I

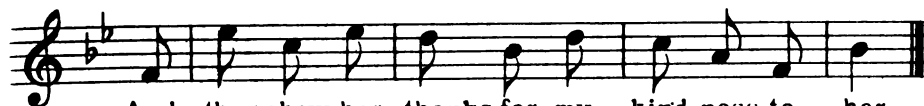
Jane Taylor

German Tune

Allegro



I'll pat lit-tle Pus-sy And then she will purr,
I nev-er will vex her Nor make her dis-pleased,



And thus show her thanks for my kind-ness to her.
For Pus-sy can't bear to be wor-ried or teased.

The Fairy in the Violet

Elizabeth Noxon

English Nursery Song

Moderato

Deep in a vi - o - let
 Oh! lit - tle fair - y girl,
 If I were on - ly as

I can see where Lives the still lit - tle
 dain - ty and sweet, May I please see your
 lit - tle as you, I would sit down and

fair - y that sits on a chair.
 frock and your dear ti - ny feet.
 live in a vio - let like you.

The Robin

Laurence Alma Tadema

Folk Song

Allegretto

When fa - ther takes his spade to dig, Then
 Or if the trees are rath - er far, He

Ro - bin comes a - long; — He sits up - on a
 does not stay a - lone, — But comes up close to

lit - tle twig And sings a lit - tle song. —
 where we are And bobs up on a stone. —

Grasshopper's House

Moderato

Eleanor Smith

Grass-hop-per Green has a quaint lit-tle house,
 It's un-der the hedge so gay.—
 Grand-moth-er Spi-der, as still as a mouse,
 Watch-es him o-ver the way.—

The musical notation is written on four staves in G major (one sharp) and 3/8 time. The melody is simple and rhythmic, with lyrics written below the notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Moderato'. The lyrics are: 'Grass-hop-per Green has a quaint lit-tle house, It's un-der the hedge so gay.— Grand-moth-er Spi-der, as still as a mouse, Watch-es him o-ver the way.—'.

Evening

Kate Forman

A. Harder

Sun-set, bright and gold-en, Slow-ly fades a-way,
 Now the lil-y moth-er Puts her buds to sleep,
 Drow-sy lit-tle squir-rels High up in the tree,
 All the night is dark-ness, All the stars are light,
 All the birds are rest-ing At the close of day.
 In their leaf-y cra-dle On the wa-ters deep.
 Try to keep from nod-ding, Just like you and me.
 Ev'-ry crick-et, chirp-ing, Says, "Dear child, good-night."

The musical notation is written on two staves in G major (one sharp) and common time (C). The tempo is marked 'Andante'. The melody is simple and rhythmic, with lyrics written below the notes. The first staff begins with a treble clef and a key signature of one sharp (F#). The lyrics are: 'Sun-set, bright and gold-en, Slow-ly fades a-way, Now the lil-y moth-er Puts her buds to sleep, Drow-sy lit-tle squir-rels High up in the tree, All the night is dark-ness, All the stars are light, All the birds are rest-ing At the close of day. In their leaf-y cra-dle On the wa-ters deep. Try to keep from nod-ding, Just like you and me. Ev'-ry crick-et, chirp-ing, Says, "Dear child, good-night."'.

In the Hammock

Gertrude Kellogg


Gertrude Madeira Smith

Moderato

In the hammock swinging low Ba-by-kin to
Flee-cy clouds in brooding skies Light-ly shad-ow
Sleep, my ba-by, hush-a-by, Qui-et on your

sleep must go, Brown leaves whis-per lull-a-by,
ba-by's eyes, Flow'-ry eyes so blue and deep,
pil-low lie While the la-zy hammock swings,

Gen-tle winds go crooning by, Kiss his cheeks, his
Covered o-ver soft in sleep; Sweet as breez-es
While the brown tree soft-ly sings, Thro' the drow-sy



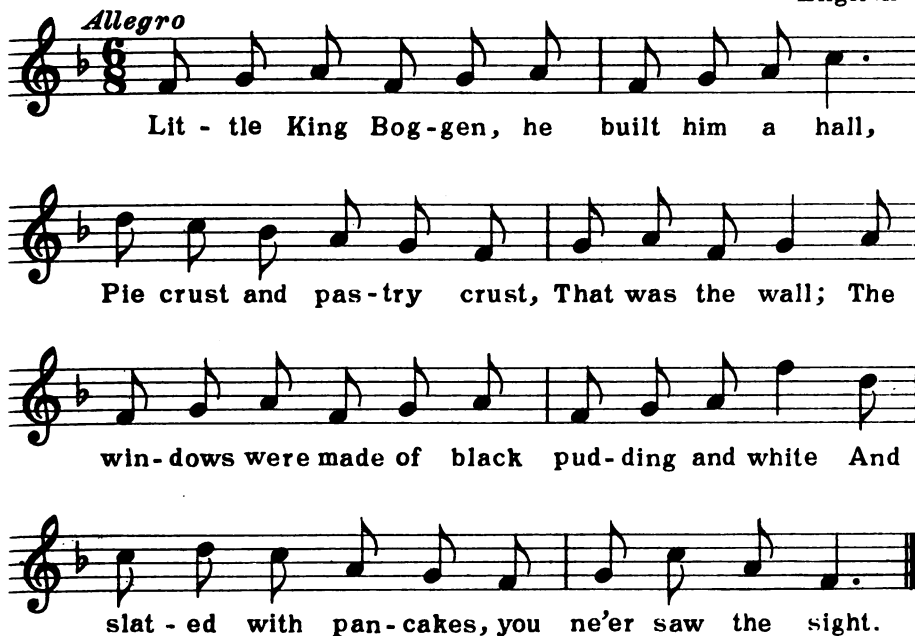
lips, red rose, Off to sleep our ba - by goes.
 from the south Is our dar - ling's ros - y mouth.
 aft - er - noon Rest while soft winds gen - tly croon.

Little King Boggen

Mother Goose

English

Allegro



Lit - tle King Bog - gen, he built him a hall,
 Pie crust and pas - try crust, That was the wall; The
 win - dows were made of black pud - ding and white And
 slat - ed with pan - cakes, you ne'er saw the sight.

Singing, Springing

Text adapted by M. B.

Bohemian Air

With spirit

Sing-ing, Springing, Birds in the for-est tree.
Swinging, Sing-ing, Glad is our work and play.

Sing-ing, Wing-ing, Hap-py and free.
Wing-ing, Sing-ing, Life is so gay.

Playing Soldier

Translated from the German

German Marching Song

Marcato

Would you all be sol-dier boys?
Hold your head up! Straight your line!
Left! Right! left! right! Just for fun,

Leave the fire and leave your toys,
Would you be a sol-dier fine;
Each one take a wood-en gun.

Come and drill By the mill,
In a row, Ev'-ry toe
So we play Ev'-ry day

No one there will mind the noise.
Out must go in time with mine.
Till to sup-per home we run.

Part III

Songs for Sight Singing Practice

The Firefly

Jane Alden

Folk Song

Moderato

Fire - fly, fire - fly, show your lamp,
 Flut - ter high and flut - ter low,
 Light me thro' the mead - ow damp.
 I will fol - low where you go.

The musical notation for 'The Firefly' is written on two staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/8 time signature. The tempo marking 'Moderato' is placed above the first staff. The melody consists of eighth and quarter notes. The lyrics are written below the notes, with hyphens indicating syllables across notes.

Brave Little Dandelion

H. B. Bostwick

Eleanor Smith

Moderato

Brave lit - tle dan - de - lion! fast falls the snow,
 Bow - ing the daf - fo - dils' haugh - ty head low;
 Un - der that fleec - y tent, care - less of cold,
 Blithe lit - tle dan - de - lion count - eth her gold.

The musical notation for 'Brave Little Dandelion' is written on four staves. The first staff begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo marking 'Moderato' is placed above the first staff. The melody consists of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables across notes.

Morning Prayer

J. M.



Heav'n - ly Fa - ther, guard Thy chil - dren,
Keep them low - ly, pure and ho - ly,



Make them hap - py all the day.
Guide them in Thy per - fect way.

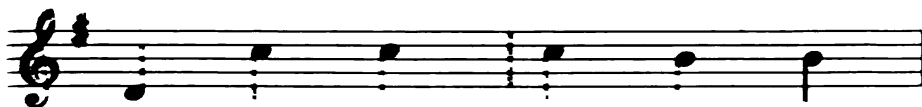
In the Maple Tree

Words adapted by E. S.

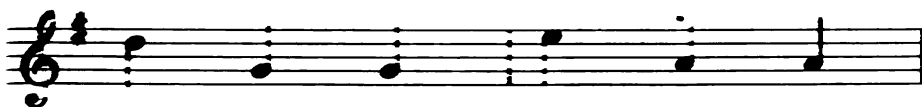
Syrian Tune



Bird in the ma - ple tree
Come, show your nest to me,



Chant - ing so cheer - i - ly,
Show me your chil - dren three



Sing - ing so mer - ri - ly
Safe in the ma - ple tree,



With ne'er a fear.
Please, red - breast, dear.

The Pigeons

95

Kate Forman

Old Folk Tune

Allegretto

The musical notation for 'The Pigeons' is written on a single staff in treble clef with a key signature of one sharp (F#). The tempo is marked 'Allegretto'. The melody consists of eighth and quarter notes. The lyrics are written below the staff, aligned with the notes.

We're all lit tle pi - - geons,
Now see us say "Thank you!
And now to our dove - cotes

So plump and so mer - ry;
Oh! Thank you!" po - lite - ly,
To - geth - er we're wing-ing;

Have you some corn, a crumb or a cher-ry?
Each lit - tle head is nod-ding so brightly.
Soft - ly we're coo - ing - that is our sing-ing.

I Would Like a Fiddle

German Tune

Moderato

The musical notation for 'I Would Like a Fiddle' is written on a single staff in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked 'Moderato'. The melody consists of quarter and eighth notes. The lyrics are written below the staff, aligned with the notes.

I would like a fid - dle, fid - dle, fid - dle,
Then I'd play it, fid - dle, did - dle, did - dle,

Just a lit - tle fid - dle bright and new.
Just a lit - tle tune, or may - be two.

In Spring

Frederick Manly

Jules Pierre

Allegro



Now a mil - lion ti - ny buds
Now the mead - ow - trees are out,



In their swad - dling clothes of green
From their branch - es come the notes



Peep out shy - ly from the woods,
Of the larks just from the south,



And in all the fields are seen.
Tun - ing all their lit - tle throats.

Rolling Hoop

Kate Greenaway



Roll a - way, Roll a - way, Fast as you can,
Up and down, Round a - bout, Don't let it fall,



He who can fast - est roll, He is my man!
Tentimes or twen - ty times, Beat, beat them all!

How They Sleep

97

Anon

Eleanor Smith

Moderato

Some things go to sleep
Chick - ens do the same
Kit - tens curl up close

in such a fun - ny way:
a - stand - ing on their perch;
in such a fur - ry ball;

Lit - tle birds stand on one leg and
Lit - tle mice lie soft and still as
Hors - es hang their sleep - y heads all

tuck their heads a - - way.
if they were in church.
qui - et in their stall.

The image shows the musical score for the song 'How They Sleep'. It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Moderato'. The melody is simple and consists of eighth and quarter notes. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The lyrics describe various animals sleeping in different ways: chickens curl up close, kits are funny, and birds, mice, and horses have their own sleeping habits.

What Children May Say

Christina Rossetti

Moderato

Sel - dom "Can't," Sel - dom "Don't,"

Nev - er "Shan't," Nev - er "Won't."

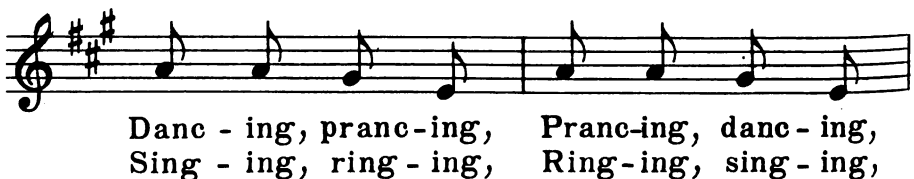
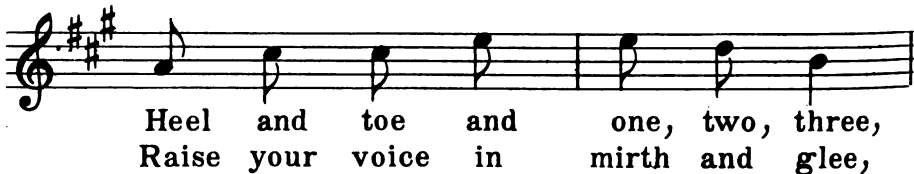
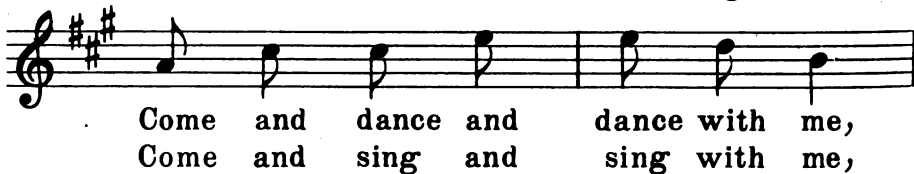
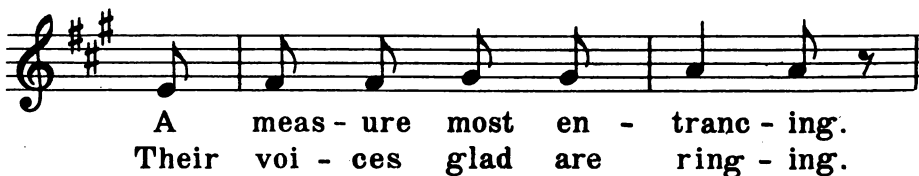
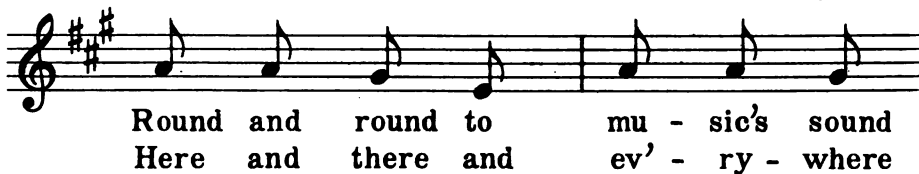
The image shows the musical score for the song 'What Children May Say'. It is written in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The tempo is marked 'Moderato'. The melody is simple and consists of eighth and quarter notes. The lyrics are written below the staff, with hyphens indicating syllables that span across notes. The lyrics are a list of common phrases children might say, such as 'I can't', 'I don't', 'I never', and 'I won't'.

Thus We Live in Poland

Translated from the Polish

Allegro con energia

Polish Folk Song





Thus we live in Po - land.
Thus we live in Po - land.

The Chickadee

Mary Slade

Carl Gotthelf Gläser



When all the world is white and cold,
His coat is all of quak - er gray,
Then lay him here a good - ly feast,



When all the woods are still,
He wears a dain - ty hood,
For these are pinch - ing days,



Then comes the lit - tle Chick - a - dee
His lit - tle heart is staunch and brave,
And Chick - a - dee will whis - tle clear



And whis - tles with a will.
His chat - ter fills the wood.
His thank - ful song of praise.

In the Clouds

Wilmot Taylor

Jessie L. Gaynor

Moderato

Great tall spires that reach so high,
Are you point - ing to the sky,
Where the clouds float all the day,
And at night the wee stars play?

The musical notation is for the song 'In the Clouds'. It consists of four staves of music in G major (one sharp) and 2/4 time. The tempo is marked 'Moderato'. The melody is simple, using quarter and half notes. The lyrics are written below the notes.

Dancing

English

Allegro

Thro' the dance we're swift - ly go - ing,
To the mid - dle now ad - vanc - ing,
Right and left we now are try - ing,
Ev' - ry lad his met - tle show - ing.
Bow to part - ners all en - tranc - ing.
Nim - ble feet to - geth - er fly - ing.

The musical notation is for the song 'Dancing'. It consists of two staves of music in B-flat major (two flats) and 3/4 time. The tempo is marked 'Allegro'. The melody is simple, using quarter and half notes. The lyrics are written below the notes.

Annie and Joseph

101

Translated from the Bohemian

Bohemian Cabbage Dance

Fast



An - nie to the cab - bage field,
"For your bas - ket I'll not pay,



cab - bage field, cab - bage field,
I'll not pay, no, not pay,



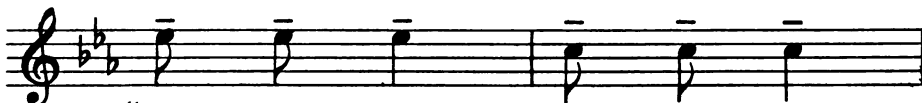
An-nie to the cab-bagefield Went one fine day.
To the war I'll go to - day, I'll go to - day."



Cou - sin Jos - eph fol - lowed too,
"To the war you must not go,



Stepped up - on her bas - ket new.
Nev - er grieve your pa - rents so.



"You, you, you! you, you, you!
You, you, you! you, you, you!"



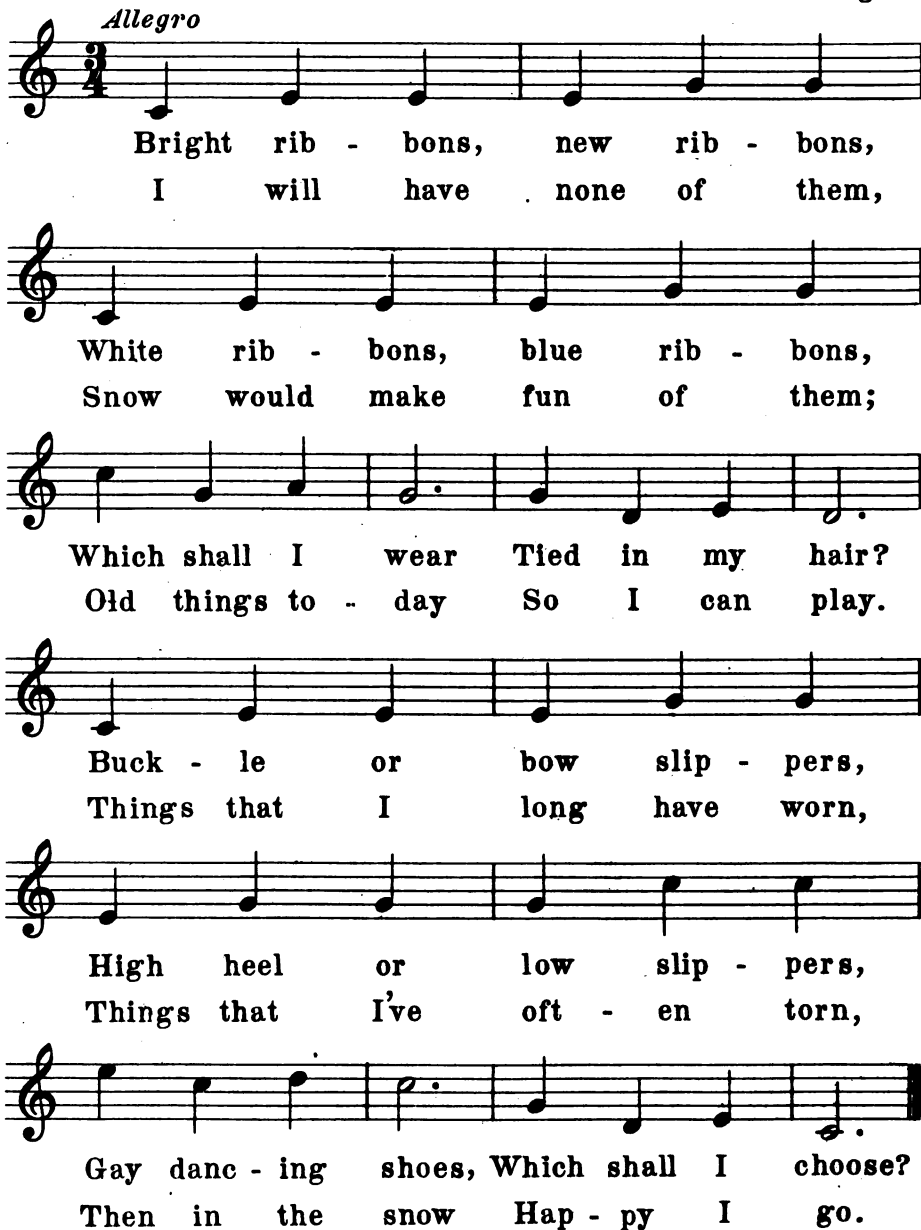
Pay me for my bas - ket new."
You may mend my bas - ket new."

Finery

Kate Forman

Hans Bergen

Allegro



Bright rib - bons, new rib - bons,
I will have none of them,

White rib - bons, blue rib - bons,
Snow would make fun of them;

Which shall I wear Tied in my hair?
Old things to - day So I can play.

Buck - le or bow slip - pers,
Things that I long have worn,

High heel or low slip - pers,
Things that I've oft - en torn,

Gay danc - ing shoes, Which shall I choose?
Then in the snow Hap - py I go.

Our Flag

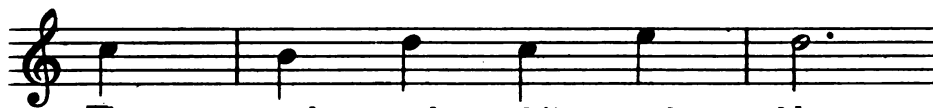
103

Jane Alden

German Tune



Our glo - rious flag, we love it,
We love its star - ry splen - dor,
And would they tru - ly hon - or



The red and white and blue,
We love its stripes so gay,
The red and white and blue,



The col - ors pure, un - chang - ing,
We prom - ise to pro - tect it,
Its sons must all be no - ble,



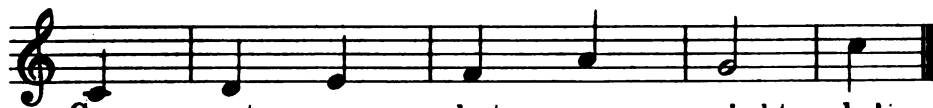
The col - ors brave and true.
To guard it, come what may.
Its sons must aye be true.

Going For a Walk

Leigh Hunt



Now see! The sun shines bright - ly,
And we'll a - mong the bush - es,



Come put your hat on right - ly!
To hear your friends, the thrush - es.

Day is Over

H. W. L.

Arthur Edward Johnstone

p Andantino

Fled the light, Comes the night,
Clouds at rest In the west,

Closed the leaves of the clo - ver;
Dream a dream of the mor - row;

Eve - ning bells Chime fare - wells
Good - by, day! Go thy way;

p Now that day - time is o - ver.
pp Peace - ful night brings no sor - row.

Little Birds

Edna Everett

Folk Song

Moderato

When lit - tle bird - ies wish to fly,
Un - til their ti - ny wings grow strong,

They spread their wings and try and try,
And they can fly the whole day long.

May and June

105

Christina Rossetti

Birds sing in tune To flow'rs of May,
Bright sun - ny June Brings long - est day.

The image shows two staves of music in 3/4 time. The first staff contains the melody for the first line of the poem, and the second staff contains the melody for the second line. The notes are simple, with some rests, and the lyrics are written below the staves.

In the Market

Translated from the German

M. Vogel

Moderato
The peo - ple to the mar - ket go,
I stood and called the live - long day,
I've oys - ters, lob - sters, trout and shad,
Where stalls are stand - ing in a row
"Fresh fish! Good neigh - bors step this way;
No fin - er fish could e'er be had,
All gay with fruit and flow - ers,
I've mack - 'rel, cod and floun - der,
All caught this morn - ing ear - ly
And food for high and low.
All fresh as flow'rs in May.
By Hans, the fish - er lad."

The image shows four staves of music in 2/4 time. The tempo is marked 'Moderato'. The lyrics are written below the staves, with some lines starting with a double quote. The music is simple, with a clear melody and some rests. The lyrics are written in a simple, sans-serif font.

Pipe Thee High

Kate Greenaway

Gertrude Madeira Smith

Merrily

Pipe thee high, Pipe thee low,
 Let the lit - tle feet go fast - er,
 Blow your pen - ny trump - et, blow, Well
 done lit - tle mas - ter.

The musical notation is for the song 'Pipe Thee High'. It consists of four staves of music in G major (one sharp) and common time (C). The melody is simple and catchy, with a mix of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

In the Meadow

Jane Taylor

French Tune

Allegretto

Where the pur - ple vio - let grows,
 Where the grass is fresh and fine,
 Where the bub - bling wa - ter flows.
 Pret - ty cow, go there and dine.

The musical notation is for the song 'In the Meadow'. It consists of two staves of music in G major (one sharp) and 2/4 time. The melody is light and bouncy, with a mix of quarter and eighth notes. The lyrics are written below the notes, with hyphens indicating syllables that span across notes.

Ploughing and Reaping

107

*Translated from the French
by M. B.*

French Game



The farm - er ploughs his field
The farm - er sows his seed
The farm - er cuts his hay
The farm - er reaps his field



When storm - y March comes round,
'Mid A - pril's sun and show'rs,
When come the days of June,
When Au - gust counts her gold,



When wind - y trump - ets sound,
In spring - time's hap - py hours,
From morn to rise of moon,
And sum - mer days are told,



The farm - er ploughs his field.
The farm - er sows his seed.
The farm - er cuts his hay.
The farm - er reaps his field.

"Shall I Sing?" said the Lark

Kate Greenaway

Gertrude Madeira Smith

Moderato

"Shall I sing?" says the Lark;
 "Sing your song, pret - ty bird;

"Shall I bloom?" says the Flow'r;
 Ros - es, bloom for an hour;

"Shall I come?" says the Sun;
 Oh! shine on, dear - est Sun;

"Or shall I?" says the Show'r.
 Go a - way, naught - y Show'r."

The Shell

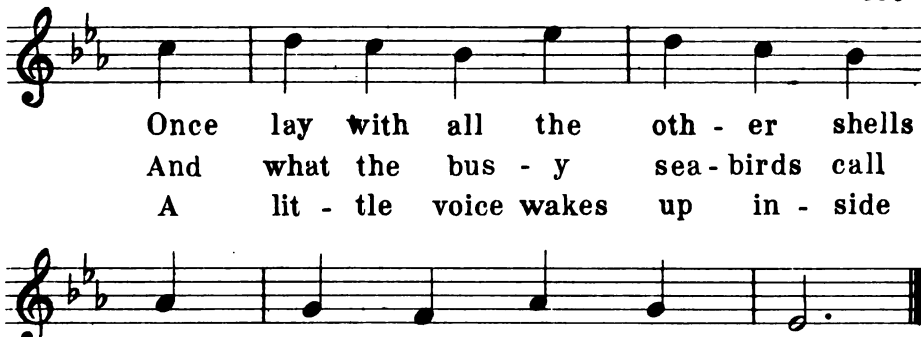
Githa Sowerby

Grace Montgomery

Moderato

The shell that lives be - side the clock
 It knew each dif - f'rent kind of wind
 And when I hold it to my ear

And holds it's wind - ing key,
 That blows the weath - er by,
 And no one speaks to me,



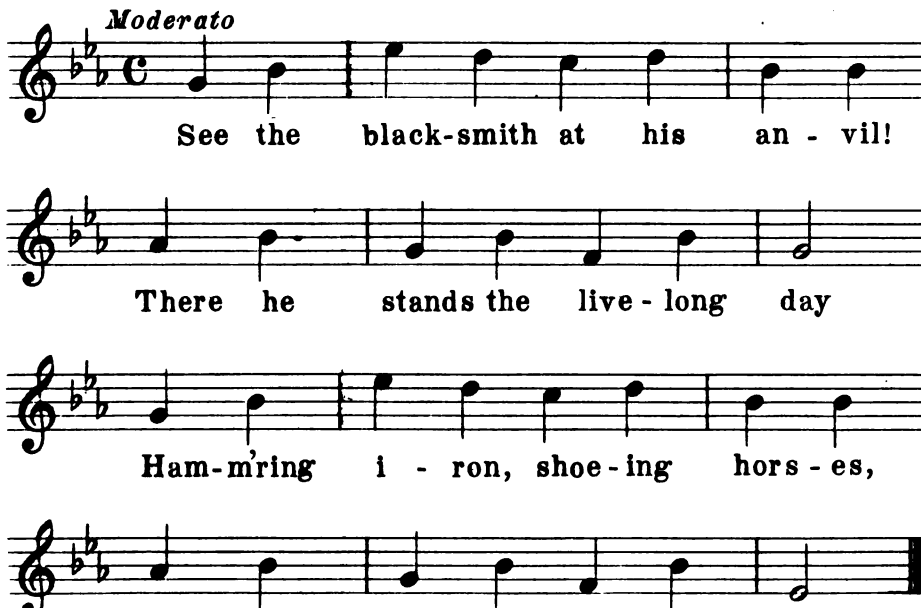
Once lay with all the oth - er shells
 And what the bus - y sea - birds call
 A lit - tle voice wakes up in - side

And lis - tened to the sea.
 A - cross the sun - ny sky.
 And roars a - bout the sea.

In the Smithy

French Tune

Moderato



See the black-smith at his an - vil!

There he stands the live - long day

Ham-mring i - ron, shoe-ing hors - es,

While the fire - light flick - ers gay.

Hush-a-by Baby

Mother Goose

Old English

Legato

Hush - a - by ba - by on the tree-top,

When the wind blows the cra-dle will rock,

When the bough breaks the cra-dle will fall -

Down comes ba - by, cra-dle and all.

The musical notation is for the song 'Hush-a-by Baby'. It consists of four staves of music in G minor (three flats) and 6/8 time. The tempo/mood is marked 'Legato'. The lyrics are: 'Hush - a - by ba - by on the tree-top, When the wind blows the cra-dle will rock, When the bough breaks the cra-dle will fall - Down comes ba - by, cra-dle and all.'

April and May

Rebecca B. Foresman

Old Rhenish Tune

Moderato

Smiles and tears well mixed to - geth - er

Make the prop - er A - pril weath - er;

The musical notation is for the song 'April and May'. It consists of two staves of music in G minor (three flats) and 4/4 time. The tempo/mood is marked 'Moderato'. The lyrics are: 'Smiles and tears well mixed to - geth - er Make the prop - er A - pril weath - er;'



Smiles and tears they long - er stay



In the love - ly month of May.

Wind-mills and Water-mills

Words adapted by M. B.

Russian Folk Song

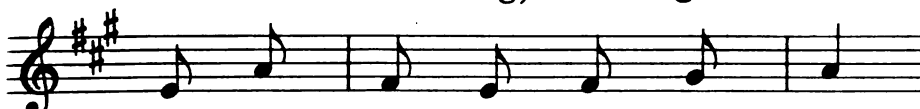
Allegretto



Winds are blow-ing, Wind-mills go-ing,
Wa-ter flow-ing, Wheels a-go-ing,



Winds are blow-ing, Sails go round.
Wa-ter flow-ing, Wheels go round.



Tra la la la la la.
Tra la la la la la.



Winds are blow-ing, Sails go round.
Wa-ter flow-ing, Wheels go round.

Among the Naked Tree-tops

*From the German of
Hoffmann von Fallersleben*

Marie Rathusius

Andantino



A - mong the na - ked tree - tops
A leaf - y roof he seek - eth,
But no one hears his cry - ing,
She builds a soft green roof - tree,
And thro' the show'rs and sun - shine



A lit - tle bird I hear,
A shel - ter from the storm,
Or heeds his flut - tring wing,
A shield from sun and wind,
The bird doth ev - er sing,



His voice is nev - er si - lent,
That in their nest his bird - lings
Till comes a love - ly maid - en,
And all the down - y nest - lings
His grate - ful praise he chant - eth -



He calls in notes so clear.
May lie all safe and warm.
The friend of all - the Spring.
Sweet rest and com - fort find.
The praise of bless - ed Spring.

Little Wind

113

Kate Greenaway

Gertrude Madeira Smith

Allegro

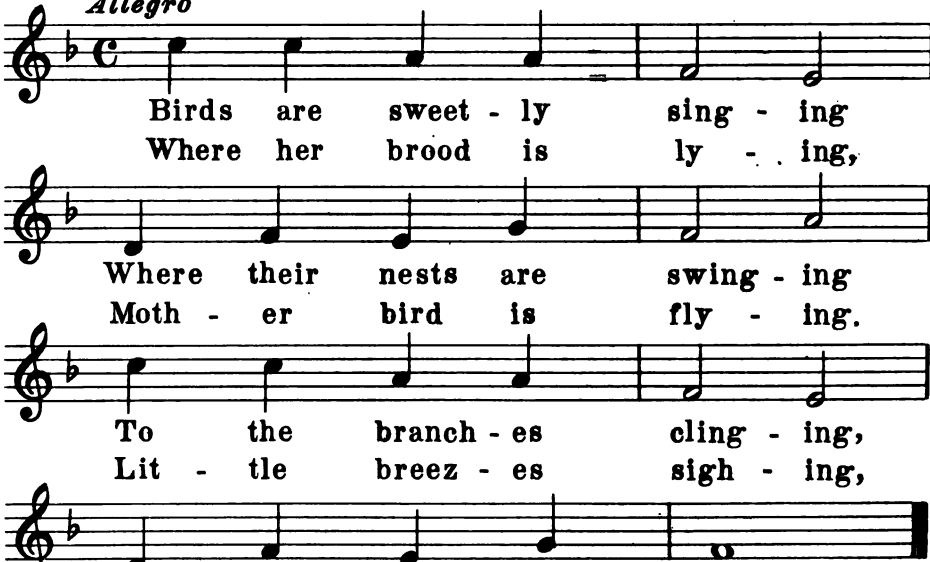
Lit - tle wind, lit - tle wind,
blow on the hill - top;
Lit - tle wind, lit - tle wind,
blow down the plain;
Lit - tle wind, lit - tle wind,
blow up the sun shine;
Lit - tle wind, lit - tle wind,
blow off the rain.

The Bird's Lullaby

Anon.

Finnish Melody

Allegro



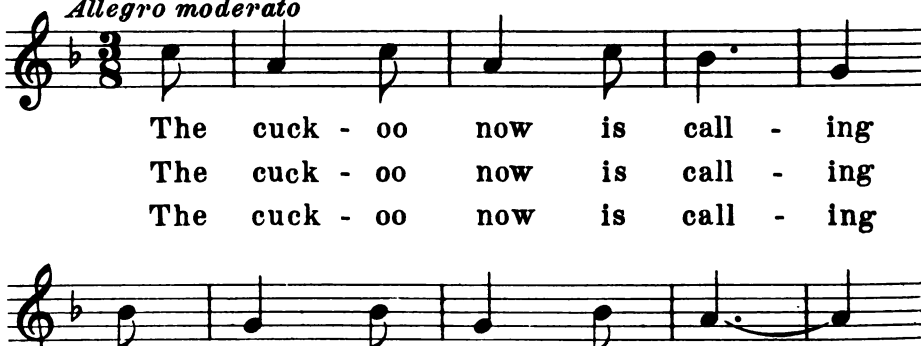
Birds are sweet - ly sing - ing
Where her brood is ly - ing,
Where their nests are swing - ing
Moth - er bird is fly - ing.
To the branch - es cling - ing,
Lit - tle breez - es sigh - ing,
Safe and warm and high.
Whis - per lull - a - by.

The Cuckoo Now is Calling

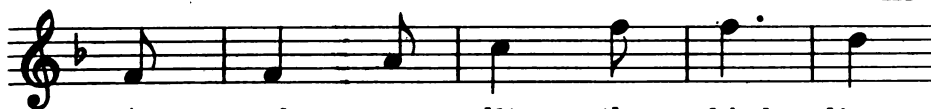
From the German

Pomeranian Song

Allegro moderato



The cuck - oo now is call - ing
The cuck - oo now is call - ing
The cuck - oo now is call - ing
O'er mead - ow, wood and plain;—
O'er mead - ow, wood and plain;—
O'er mead - ow, wood and plain;—



A - wake, ye lit - tle bird - lings,
 A - rise ye lit - tle flow - ers,
 Come out, ye hap - py chil - dren,



For spring has come a - gain. —
 For spring has come a - gain. —
 For spring is here a - gain. —

Snow is Falling

Translated from the German

German Song

Moderato



Snow is fall - ing in the val - ley, Snow is
 From the hea - ven high it fall - eth, Where the
 When its win - try work is end - ed, Then in



fall - ing on the hill, Hov'ring white - ly, Spreading
 an - gels have their birth; Pure and ho - ly, Com - ing
 gray mist doth it rise, Ev - er chang - ing, Up - ward



light - ly, All soft - ly and still.
 low - ly, A bless - ing to earth.
 rang - ing To seek the blue skies.

The Biggest Fish

Kate Greenaway

English Folk Tune

The big - gest, fin - est fish you see
 Will be the trout that's caught by me.
 But if the mon - ster will not bite,
 Why then I'll hook a lit - tle mite.

The musical score is written on four staves in treble clef with a key signature of one sharp (F#) and a 3/8 time signature. The melody is simple and folk-like, with lyrics written below the notes.

The Chimes

Translated from the French

Old French Tune

O hear the hap - py chime
 Of bells at Christ - mas time.
 To men, good - will, their voi - ces tell
 In joy - ous rhyme.

The musical score is written on four staves in treble clef with a key signature of two sharps (F# and C#) and a 4/8 time signature. The melody is simple and folk-like, with lyrics written below the notes.

Night and Morning

117

From the German

Gottfried Kunkel

Andante



When the love - ly Moon doth stray
Down they fly to earth be - low,
Tim - id lit - tle for - est folk
Then a - gain the shad - ows go,



Thro' her heav'n - ly mead - ows,
Hide near trees and bush - es;
In their shel - ter ly - ing,
All the world a - wak - ing,



All the lit - tle wak - ing stars
Dark - ness make for sleep - ing birds -
Rest in peace till comes the dawn,
Greets with joy the gold - en day



Drive a - way the shad - ows.
Larks and speck - led thrush - es.
Ro - sy ban - ners fly - ing.
Morn - ing mu - sic mak - ing.

The Owl

Translated by Emilie Poulsson

Swabian Folk Song

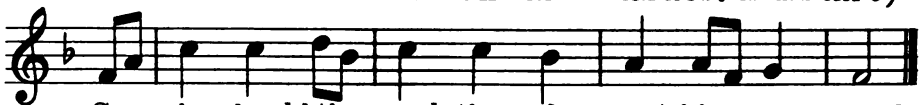


Oh, why does the owl with his sol-emn Hoo! Hoo!
Fly out in the nighttime, and what does he do?

The owl said, "I love the soft gloom of the night;
With wife and with children, how joy-ful is flight!



The night, dark and qui-et, for sleep-ing is best,
We wan-der and hunt all the darkest hours thro',



So why should the owl then de-sert his snug nest?
And rest when the blind-ing sun ris-es, Hob! Hob!"

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Sweet Briar

H. W. L.

Arthur Edward Johnstone



Ros-es, ros-es bloom in the hedge,
Who will seek the clo-ver-fields edge,
Pink and per-fect, fresh as the morn,
What care we for prick of a thorn,



Scent-ing all the sun-ny lea.
Ros-es there to pluck with me?
Bri-ars vain-ly say "Be-ware!"
Gain-ing flowers so sweet, so fair.

Bye-low, My Baby

119

Emilie Poulsson

French Lullaby

Legato
p

Bye - low, my ba - by, Bye, lull - a - by,
Like stars of heav - en In near - er skies,

Bright stars were shin - ing Far in the sky;
Twin - kling and spar - kling Shine ba - by's eyes;

O - ver them, float - ing Clouds drift - ed slow,
Like clouds that hide them Soft - ly and slow,

pp
Hid - ing the bright stars, Bye - low, bye - low.
Droop ba - by's eye - lids, Bye - low, bye - low.
pp

Wind and Rain

Christina Rossetti

Eleanor Smith

Andante



The wind has such a rain - y sound
The ap - ples in the or - chard now



Moan - ing thro' the town,
Tum - ble from their tree;




The sea has such a wind - y sound,
Oh! will the ships go down, go down




Will the ships go down?
In the wind - y sea?

In Autumn


Moderato



Cold gray sky and sul - len sea,



Rain a-drip-ping ceaseless-ly, Withered grass and

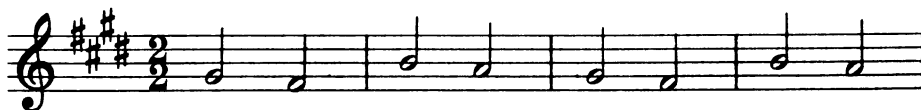


moan-ing tree Tell us sum-mer's gone.

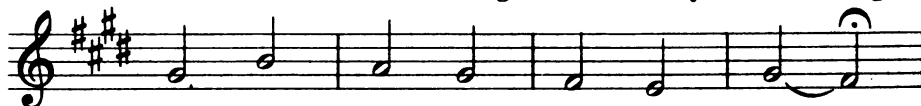
Stars

121

Arthur Edward Johnstone



How they glis - ten! Watch and lis - ten
See them wink - ing! Are they think - ing



Do you think the stars can sing?
They would like to come be - low?



We might hear them were we near them
Could they reach us they might teach us

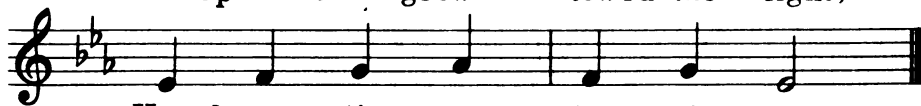


Some fair eve - ning in the Spring.
All the mu - sic that they know.

In Spring



Once a seed in the ground
"Time to rise!" called a voice,
Up he grew tow'rd the light,



Heard a ti - ny tap - ping sound.
"Spring is here, a - wake! re - joice!"
Found him - self a dai - sy white.

Robin and Thrush

Translated from the German by E. S.

J. Gersbach



In the gar - den I oft have spied them,
In the wood - land I oft have heard them,
In the mead - ow I've heard them chirp - ing,
Robin red-breast, and speck - led her - mit,



Pret - ty birds with rud - dy breasts,
Voi - ces sweet as an - gels song,
Seen them fleet - ly, light - ly pass,
Climb - ing lark, in cho - rus sing!



Gai - ly sing - ing, Swift - ly wing - ing,
Shy - ly hid - ing, Ev - er bid - ing,
Bus - y hov - er Where 'mid clo - ver
Joy you're wak - ing, Mu - sic mak - ing,



They build their nests.
The trees a - mong.
Lay nests in the grass.
For love - ly spring.


Meeting and Parting

123


Adapted by Emilie Poulsson

French Game


Allegretto



Let us all shake hands
Let us make a bow
Let us lift our hats
Let us curt - sey low
Let us friend - ly be



For a greet-ing at our meet-ing;
For a greet-ing at our meet-ing;
For a greet-ing at our meet-ing;
For a greet-ing at our meet-ing;
In all greet-ings, In all meet-ings;



Let us all shake hands
Let us make a bow
Let us lift our hats
Let us curt - sey low
Let us friend - ly be



As we part and say good - bye.
As we part and say good - bye.
As we part and say good - bye.
As we part and say good - bye.
As we part and say good - bye.

Beside the Sea

Robert Louis Stevenson

Arthur Edward Johnstone

Moderato

1. When I was down be-side the sea, A wood-enspade they

gave to me, To dig the sand-y shore. 2. My

holes were emp-ty like a cup; In ev'-ry hole the

sea came up, Till it could come no more.

Dancing Song

125

Marie van Zandt

Russian Children's Song

Allegro moderato



Tin - kle, tin - kle, tin - kle lit - tle
Sing and sing and sing, ye lit - tle
Skip and skip and trip, ye lit - tle
Dance, ye child - ren, dance up - on the



brook, O'er stones and peb - bles flow - ing;
birds, Make mu - sic all to - geth - er;
lambs, In flow - 'ry mead - ows stray - ing;
lea, For this is joy - ous May - time;



Twin - kle, twin - kle, twin - kle dai - sy
Hum and hum and hum, ye bum - ble -
Dance and dance, ye hap - py wing - ed
Dance and sing, all ten - der things that



stars, In mead - ows thick - ly grow - ing.
bees, 'Tis best of hon - ey weath - er.
folk, A - bove the riv - er play - ing.
be, For this is na - ture's play - time.



Tra la la la la la la la la la la la la la la la

America

Samuel F. Smith

Henry Carey



My coun-try, 'tis of thee, Sweet land of
My na - tive coun - try, thee, Land of the
Let mu - sic swell the breeze And ring from
Our fa - thers' God, to Thee, Au - thor of



lib - er - ty, Of thee I sing. Land where my
no - ble free, Thy name I love. I love thy
all the trees, Sweet free-dom's song. Let mor - tal
lib - er - ty, To Thee we sing. Long may our



fa - thers died, Land of the pil - grims' pride,
rocks and rills, Thy woods and tem - pl'd hills;
tongues a - wake, Let all that breathe par take,
land be bright With free-dom's ho - ly light,

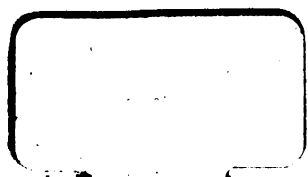


From ev' - ry moun-tain side Let free-dom ring.
My heart with rap - ture thrills Like that a - bove.
Let rocks their si - lence break, The sound pro - long.
Pro - tect us by thy might, Great God, our King.

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the first of these is the fact that the system is not self-sufficient. It is dependent on the external world for its raw materials and for its energy. The second is that the system is not self-organizing. It is dependent on the external world for its structure and for its function. The third is that the system is not self-replicating. It is dependent on the external world for its reproduction. The fourth is that the system is not self-maintaining. It is dependent on the external world for its survival. The fifth is that the system is not self-improving. It is dependent on the external world for its development. The sixth is that the system is not self-destroying. It is dependent on the external world for its extinction. The seventh is that the system is not self-aware. It is dependent on the external world for its consciousness. The eighth is that the system is not self-determining. It is dependent on the external world for its freedom. The ninth is that the system is not self-responsible. It is dependent on the external world for its accountability. The tenth is that the system is not self-compassionate. It is dependent on the external world for its empathy. The eleventh is that the system is not self-respectful. It is dependent on the external world for its dignity. The twelfth is that the system is not self-loving. It is dependent on the external world for its affection. The thirteenth is that the system is not self-hating. It is dependent on the external world for its self-loathing. The fourteenth is that the system is not self-forgiving. It is dependent on the external world for its self-forgiveness. The fifteenth is that the system is not self-accepting. It is dependent on the external world for its self-acceptance. The sixteenth is that the system is not self-rejecting. It is dependent on the external world for its self-rejection. The seventeenth is that the system is not self-asserting. It is dependent on the external world for its self-assertion. The eighteenth is that the system is not self-denying. It is dependent on the external world for its self-denial. The nineteenth is that the system is not self-asserting. It is dependent on the external world for its self-assertion. The twentieth is that the system is not self-denying. It is dependent on the external world for its self-denial.



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